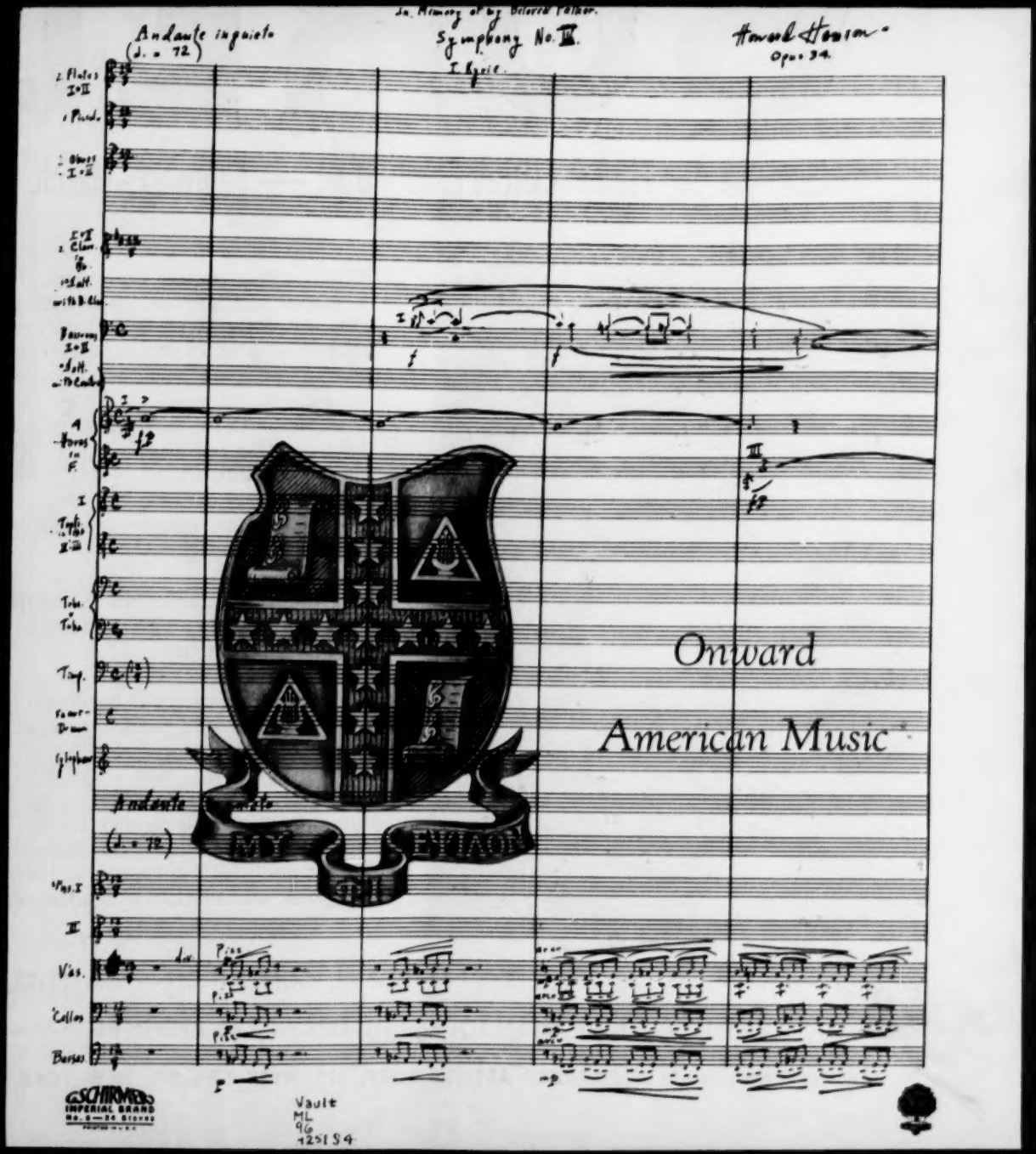
MUSICAL
COURIER



"Phenomenon Among Young American Artists Visiting Europe"

FRANKFURTER *Abendpost*

CLAUDETTE SOREL

TRIUMPHS IN FIRST EUROPEAN TOUR — February - March, 1956

LONDON—"One of the best piano recitals in Wigmore Hall. The usually cold British public received Miss Sorel, who performed like a master, with great enthusiasm. There was no end to the bravos and curtain calls."

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THE HAGUE—"Her playing was deeply sensitive and technically perfect."

STOCKHOLM—"Possesses an indisputable sense of music together with a flawless technique and brilliant style."

MUNICH—"The strength of her touch is amazing and her technique easily performed the most virtuoso tasks."

FRANKFURT—"Claudette Sorel, a new name in piano artistry, astounded us by her light, firm finger technique which soared in dazzling scales and whirlwind speed. Charm, dexterity, elegance and subtlety also abounded."

Guest Artist, MU PHI EPSILON NATIONAL CONVENTION — June 19-22, 1956

ENGAGED FOR SECOND EUROPEAN TOUR, WITH ORCHESTRA AND IN RECITAL—Fall, 1956

Exclusive Management: **INTER-ALLIED ARTISTS CORP., 119 WEST 57th ST., NEW YORK 19, N. Y.**

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In this issue . . .

ALONG 57th STREET 4

MU PHI EPSILON PLANS THIRTY-THIRD CONVENTION (On the Cover) 5

SUMMER FESTIVALS HERE AND ABROAD (Listing) 6

NYSTA'S FIRST FIFTY YEARS 8
Carl Gutekunst

NEW YORK CONCERT AND OPERA BEAT 9

THE NATIONAL SCENE 18

THE INTERNATIONAL SCENE 24

HERE AND THERE 27
Mary Craig

SCHOOL NEWS 28

UP AND DOWN THE GUILD KEYBOARD 33
Grace White

THE DANCE 34
Rosalyn Krokover

RADIO AND TV 35
Henry W. Levinger

PUBLISHERS' MART 36
Frederick Werlé and Leon Carson

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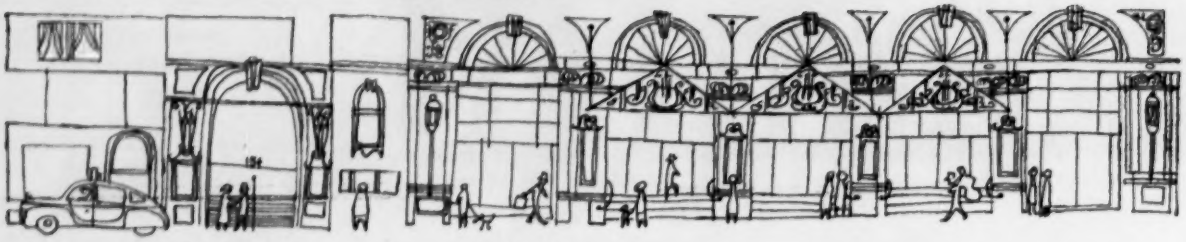
Seventy-sixth Year
May, 1956

ALONG 57th STREET



■ This is the between-seasons time on 57th Street, with musicians rushing either eastward towards La Guardia and Idlewild, or prodding snagged-in-traffic taxi drivers down the west slope of San Juan Hill to the Hudson River piers, where the big ships, as they warp out, hoot at those of us left to mind Carnegie Hall and the Lewisohn Stadium. Today, under a chilly drizzle that is certainly not a reasonable facsimile of April showers, the street is almost deserted except for two frayed pigeons walking slowly along engaged in sad discussion — doubtless Heinsheimer pigeons, AWOL from G. Schirmer's to check on how the fantails fare at Carl Fischers.

■ **Rudolph Bing**, as his official family gets on the circus train for the swing round the country (the 68th national tour for the Met), is, we hear, callously counting up his assets for next season, and counting out "Norma" and **Maria Meneghini Callas**. The plans now call for "Ernani" with **Zinka Milanov** trilling the "Involami." If this rumor is true, we will not have an opportunity to see the famous Meneghini diamonds or to hear the acclaimed voice, said to be as dazzling as the Kimberley stones. Upsetting reports have filtered through from overseas and are being discussed from Day Dean's to the Plaza and Le Pavillon, that the tempest in the audience at the most recent showing of "Il Barbiere" at La Scala was more thunderous than the tempest onstage in the penultimate scene of the Rossini score. One wonders if the voyage of La Callas to these shores has resulted in diminished popularity for the (so far) reigning singer in her adopted country. Possibly some percentage of her public never knew previously that she was not Italian-born. Anyway, the shreiks and screams on said occasion were not entirely commendatory, and there were suggestions, vocal and scribbled in chalk, that Callas might profitably return to her own country.

■ Off the 57th Street stretch went **Renata Tebaldi,** returning to Italy in late February to sing her first "Manon Lescaut" at the Florence Music Festival, and her first "Francesca da Rimini." The Zandonai opus is scheduled also for the San Francisco opera in the fall. Tebaldi, with her nearly classic beauty (her nose tilts upwards), cool poise, and gleaming antique Spanish earrings, departed with pockets full of gold ,or its equivalent). The season's take, it is alleged, after taxes and fees and such, amounted to about $60,000, which is the surest proof of how smart publicity pays off. "I was so surprised!" said Tebaldi in an off-record chat.

■ **Cesare Siepi,** who charms the ladies on and off stage, weekended in Milan shortly after Easter, where he majestically reigned as Simon Boccanegra, and strutted his stuff as the Don (Giovanni). Salzburg will hear his splendid singing come summer. (He's back with us temporarily). Opera seems to be spreading like a forest fire and, to date, runs through all the news releases. There's to be an American score premiered out in Central City at the July Colorado Festival, peculiarly titled "Baby Doe." **Dennis Moore** and **John La Touche** are the progenitors, and **Martha Lipton** will have a lead role.

■ **Gian-Carlo Menotti** wants $100,000 (who doesn't?), but this special fund is for an Arts Festival in Todi, a small town in the province of Perugia, Italy. The cagey Italian Government, artistically conscious, no doubt, but financially cautious, has promised a subsidy if and when Menotti proves the project can pay off. Contributions to date include a Memorial Fountain, to be donated by **Lincoln Kirsten** (which brings the project within the radius of our 57th Street news beat). No one has indicated the design of said Fountain (cherubic heads of contemporary greats maybe?), or whether it will spurt champagne for festival cavalieri, or water for the generally dragged-down Italian cavalli.

■ Of course we have our scouts and spies posted just to the right of the be-tapered alter in Monaco's grand Saint Nicholas' Cathedral. (For eye and ear account, see **Musical Courier,** June.) But the most poignant comment yet heard on the **Grace Kelly-Prince Rainer** nuptials was uttered by **Rhea Silberta's** parakeet, whose name is Sostenuto Tessitura Pizzicato. It goes like this: you walk up to the bird and say "Grace Kelly." The bird responds with "O, poor dear!" Before the Princess furor, one often saw Gracie in an East Side (57th Street) tea shop. Nice, square-jawed and sans make-up, she didn't gather a second look from the hungry hordes of tea-ing dames. Now in Monaco, if she gets bored, she can always go to the Aquarium (and watch the gulping fish), or maybe she will take up singing (most of the glamor gals do eventually). "Princess Grace" debuting in Carnegie Hall would really be something.

■ Over at the stately Waldorf the **Harlem Philharmonic Society** held its fifth Musical of the season (April 6th), and those of you who didn't go missed one of the best recitals hereabouts. The artists were all-American, and were we proud! Lovely **Laurel Hurley** from down in the Pennsylvania Dutch country—or is it up?—Allentown, her home and the home of her teacher, Ernestine Hohl Williams; handsome **Nell Rankin** of the long-lined, gorgeous voice, a Deep South entry for international fame, Montgomery, Alabama, sending her North; and **Aldo Parisot** from Brazil, who so wowed the gaily-hatted ladies of the audience that I had phone calls all weekend asking for more information about this splendid cellist. Whenever I hear Aldo I recall the comment of **Cecil Smith,** now domestically ensconced in London, who, hearing Parisot's first Lewisohn Stadium concert, said, "Any minute I expected him to pick up that cello, tuck it under his chin and keep on fiddling!" Parisot customarily plays the wonderful cello, a Montagnana, known as "The Sleeping Princess." If she sleeps, she sings in her dreams!

■ Over in the **Russian Tearoom** (ineptly named, as nowadays the Balkan and Latin folk predominate), there was last week a real hot spate of "tongues," while sparks flew in all directions. It was the **Battistini** controversy rearing its unharmonious queries again. Did or did not Mattia Battistini give vocal lessons? The records and his own statements say no. "He did not," affirmed an instructor from Vienna who taught Mattia Sassinelli, the godson of the great baritone. (Mattia Sassinelli, himself a leading baritone at San Carlo, Naples, until about 1945 never had any instruction from his devoted god-papa.) "He did not," said a colleague of Mattia, one who was invited, as were several other artists, to visit the baritone and to listen in on his practice periods—which were not lessons. "He did so," asserted a teacher who personally knew a singer some years back who claimed to have studied for three years with Battistini. (This last disciple and self-denoted student settled and prospered as a Battistini exponent in Oregon, U. S. A.) And so it went. I fled—back to my lonely window and my view of the cooing pigeons et al. A pigeon has a soothing vocal timbre. PARTOUT

ON THE COVER

The National Council of Mu Phi Epsilon. Seated (l to r): ROSALIE V. SPECIALE, *1st Vice-President;* ELEANOR HALE WILSON, *President. Standing (l to r):* RUTH HAVLIK, *Editor;* PAULINE J. BAKER, *3rd Vice-President;* BERENICE S. OECHSLER, *Exec. Secretary-Treasurer;* ELIZABETH S. BOTHWELL, *4th Vice-President;* NORMA LEE MADSEN, *2nd Vice-President.*

Mu Phi Epsilon

PLANS THIRTY-THIRD CONVENTION

MU PHI EPSILON, a national professional music sorority, will hold its thirty-third national convention June 19-22 in Rochester, New York. The basic theme of meetings, discussions, programs and general festivities will be "Onward American Music," and organization members, younger and older, should be qualified to comment authoritatively on the artistic development of the country in the related fields of composition and performance; for during its 53 years of existence the sorority, in group or solo presentations, in pedagogy and performance, has observed the changing music scene and has participated actively in the growth of music appreciation.

Founded in 1903 by Elizabeth Mathias Fuga and Dr. Winthrop S. Sterling at the Metropolitan College of Music in Cincinnati, Ohio, the Alpha Chapter of the Mu Phi Epsilon established the aim of a music sorority whose object was service to others — not self-service, not merely a music club of professional members. "Plenty of music clubs are to be found," said Dr. Sterling. "Mu Phi Epsilon should be unique in its zeal for service.

And for more than half a century, as the chapters multiplied and the projects increased, the shining light of selfless endeavor has been held aloft for the inspiration and encouragement of professional and aspiring student musicians.

There is space to enumerate only a few of the fulfilled projects of Mu Phi Epsilon among the many that have carried the sorority fame through the music schools and universities of our country, and across the seven seas to strange and distant lands. Here at home, the various chapters and the national committees have worked valiantly in the cause of Community Schools. Music for the underprivileged has been placed on a level with the instruction of students in the favorable atmosphere of great conservatories. By means of annual scholarship gifts to Community Schools, to Friendship House in Washington, D.C., Neighborhood House in Los Angeles, St. Louis (Mo.) Community School, plus the entirely sorority-supported Settlement Music School at Gads Hill Center in Chicago, music study and opportunities for a well-rounded musical education have been provided for those unable to afford specialized training, or unable to obtain it in the public school courses available.

Gads Hill Center has expanded into a vital force in Chicago. An excerpt from a school report comments, "Gads Hill draws together people of all nationalities and all ages in chorus groups, glee clubs, orchestras." Private lessons, vocal and instrumental, are offered with highly paid Mu Phi Epsilon pedagogues giving their teaching time at minimum fee. Neophytes of art, office-workers, difficult juveniles, and discouraged adults—all find their way cleared for the making of music.

One report states that the age range is from 3 to 83 at Friendship House, and that the combined study and recreational facilities interpret and bridge the variants between races, classes, and creeds. "Twenty nationalities under one roof, united by the great common denomenator—music," is the slogan of the Los Angeles school. Out in the Philippines is Silliman University, where Mu Phi Epsilon sends packages of hard-to-get music. "Music for Youth" in Japan is also supported through gifts of music from the Sorority's chapters.

Balancing the international and settlement school services are scholarship and composer awards and prizes bestowed by the national sorority. And each year brings fine artists from the chapters of the illustrious roster of those who have achieved fame, and won honors for Mu Phi Epsilon.

At present, 76 collegiate chapters are active in departments and schools of music; 53 alumnae chapters are located in various cities of the United States. The 101st chapter, Alpha Alpha was installed on Founders' Day Nov. 13, 1955, at the College-Conservatory of Music, Cincinnati, home city of the Sorority.

Dr. Ruth Watanabe, Librarian of the Eastman School of Music, is convention chairman. Chapters of the Atlantic Province will be hostesses for the biennial gathering, which will have its headquarters at the Eastman School of Music and the Sheraton Hotel. Business sessions of the Convention will be presided over by the national president, Eleanor Hale Wilson. Interspersed with business and committee gatherings, there will be concerts under the direction of Norma Lee Madsen, National 2nd vice-president and Music Advisor, held in Kilbourn Hall of the Eastman School.

CLAUDETTE SOREL, *Pianist*
Guest artist at Convention

Many social events are scheduled. These will receive post-convention coverage. Speakers announced are Dr. Howard Hanson, who will deliver the keynote address, and Dr. Sigmund Spaeth, scheduled to speak on the Braille Institute. (Mu Phi Epsilon is a member of the Council of Organization of the Louis Braille Institute of America, of which Sigmund Spaeth is president.) Claudette Sorel, internationally known pianist and member of New York Alumnae Chapter, heads the glittering array of convention guest artists.

The theme of the thirty-third convention, "Onward American Music," highlighted by American speakers and artists, exemplifies Mu Phi Epsilon's creed of achievement linked with service, and reaffirms its faith in music as "the noblest of all the arts."

SUMMER FESTIVALS HERE AND ABROAD

A selective listing of festivals and concerts, May-September, on both sides of the Atlantic.

U. S. & CANADA

CALIFORNIA

Arcadia: PASADENA POP CONCERTS. September. David Rose, conductor.

Carmel: CARMEL BACH FESTIVAL. July. Music of Bach and other composers.

Hollywood: HOLLYWOOD BOWL CONCERTS. June-August. Los Angeles Philharmonic and guest soloists.

Los Angeles: LOS ANGELES MUSIC FESTIVAL at University of Los Angeles, June. Concerts and recitals. Franz Waxman, musical director.

Ojai: OJAI FESTIVAL. May 25, 26, 27. Ojai Festival Orchestra, Robert Craft conducting. Guest artists: Igor Stravinsky conducting his "Les Noces"; Magda Laszlo, soprano; and American Chamber Players.

San Diego: BALBOA PARK BOWL CONCERTS. Robert Shaw, conductor.

Santa Barbara: BACH FESTIVAL. June. J. Samuel Rugg, Festival director.

PACIFIC COAST MUSIC FESTIVAL. June 25-July 1. John Barnett, Festival director.

COLORADO

Central City: CENTRAL CITY FESTIVAL. June 30-July 28. World premiere of "The Ballad of Baby Doe" by Douglas Moore. Also "La Tosca" by Puccini. Dolores Wilson, Martha Lipton, Walter Cassel, and Frank Guarrera, guest artists. Emerson Buckley, conductor.

Aspen: ASPEN FESTIVAL. June 27-Sept. 2. Opera, concerts and recitals. Izler Solomon, musical director.

Denver: RED ROCKS MUSIC FESTIVAL. July and August. Denver Symphony Orchestra. Saul Caston, conductor.

CONNECTICUT

Bridgeport: MUSIC UNDER THE STARS. July and August. Connecticut Symphony Orchestra. Jonel Perlea, conductor.

Deep River: CONNECTICUT VALLEY MUSIC FESTIVAL. July and August. Concerts and recitals. Ronald Murat, Musical Director.

Falls Village: MUSIC MOUNTAIN SERIES. July and August. Berkshire Quartet. Chamber music recitals.

New Haven: NEW HAVEN POP CONCERTS. July and August. Sponsored by Jr. Chamber of Commerce.

ILLINOIS

Chicago: RAVINIA FESTIVAL. Beginning June 23 for seven weeks. Chicago Symphony Orchestra. Concerts and Ballet.

GRANT PARK SUMMER CONCERTS. June-August. Grant Park Symphony. Nicolai Malko, conductor.

LOUISIANA

New Orleans: CRESCENT CITY CONCERT ASSOCIATION. June and July. Pop concerts.

MAINE

Kennebunkport: ARUNDEL OPERA THEATRE. Ten weeks of light and grand opera. "Aida," "Carmen," "Don Pasquale," and "Cavalleria Rusticana." Also "Firefly," "Merry Widow," "Trial by Jury," "Rose Marie," "Kismet," "Countess Maritza."

MASSACHUSETTS

Boston: ESPLANADE CONCERTS. July and August. Boston Symphony Orchestra. Arthur Fiedler, conductor. Guest artists.

Coonamessett: COONAMESSETT SEPTEMBER FESTIVAL. Concerts, opera, recitals.

Duxbury: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA. Operas, concerts, theatre. July and August. David Blair McClosky, director.

Falmouth: SEPTEMBER MUSIC FESTIVAL. Concerts and opera.

Lenox: BERKSHIRE FESTIVAL (Tanglewood). July 4-Aug. 12. Boston Symphony. Charles Munch, conductor. Also chamber orchestra. Week-end performances open to public.

Pittsfield: SOUTH MOUNTAIN CHAMBER SERIES. Chamber music and recitals. July and August.

Stockbridge: FESTIVAL OF EARLY MUSIC. August and September. Concerts given by the New York Pro Musica Antiqua.

Waltham: BRANDEIS UNIV. FESTIVAL OF CREATIVE ARTS. June. Opera and concerts.

MICHIGAN

Ann Arbor: MAY FESTIVAL. Sponsored by U. of Michigan. May 2-5. Philadelphia Orchestra under Eugene Ormandy. University Choral Union, Thor Johnson, guest conductor, and Lester McCoy, Assoc. conductor. Festival Youth Chorus. Marguerite Hood, conductor. Soloists to be announced.

Interlochen: NATIONAL MUSIC CAMP. June 24-Aug. 20. Opera, concerts, choruses, drama.

MISSOURI

Kansas City: STARLIGHT THEATRE. July and August. Light Opera.

St. Louis: ST. LOUIS MUNICIPAL OPEN AIR THEATRE. June-September. Light and grand opera, musical comedy. Edwin McArthur, musical director.

MINNESOTA

St. Paul: ST. PAUL POP CONCERTS. July and August. Clifford Reckow, conductor.

NEW YORK

Buffalo: OPEN AIR CONCERTS. Buffalo Civic Orchestra.

Chautauqua: CHAUTAUQUA MUSIC FESTIVAL. July 1-Aug. 26. Walter Hendl, conductor. Alfredo Valenti, opera director. Opera and concerts.

Ellenville: ELLENVILLE MUSIC FESTIVAL. August and September. Opera and concerts. Orchestra and soloists to be announced.

Katonah: CARAMOOR MUSIC FESTIVAL. June. American Opera Society.

New York City: STADIUM CONCERTS at Lewisohn Stadium. June 18-July 28. Stadium Concerts Symphony. Guest conductors.

CONCERTS ON THE MALL. Naumburg Symphony. May-September.

Rochester: FESTIVAL OF AMERICAN MUSIC. Eastman School of Music, May 2, 3, 4, 7, 8, 9, 14, 15. Operas, orchestral, chamber, and choral works. Eastman-Rochester Orchestra. Dr. Hanson, conductor.

Southampton: SOUTHAMPTON MUSIC FESTIVAL. July and August. Opera, concerts, and recitals.

NEW JERSEY

Ventnor: SUMMER MUSIC FESTIVAL. During August. Concerts and recitals.

NORTH CAROLINA

Winston-Salem: MORAVIAN MUSIC FESTIVAL at Salem College. June. Concerts and recitals.

OHIO

Cincinnati: CINCINNATI SUMMER OPERA. June and July. Fausto Cleva, musical director.

Cleveland: CLEVELAND SUMMER POP CONCERTS. Louis Lane, conductor.

PENNSYLVANIA

Bethlehem: BETHLEHEM BACH FESTIVAL. May 10-19. Ifor Jones, director.
Philadelphia: ROBIN HOOD DELL CONCERTS. Robin Hood Dell Orchestra. Guest conductors. June-August.
Tamiment: TAMIMENT CHAMBER MUSIC FESTIVAL. June 21-24. Chamber concerts.

RHODE ISLAND

Newport: NEWPORT MUSIC FESTIVAL. July and August. Concerts and Opera. John Anello, music director.
Providence: RHODE ISLAND SYMPHONY POPS ORCHESTRA. July and August.

VERMONT

Marlboro: MARLBORO MUSIC FESTIVAL at Marlboro School of Music. July and August. Opera, concerts, recitals.

WEST VIRGINIA

Wheeling: OGLEBAY INSTITUTE. Concerts and Opera. July and August. Edwin M. Steckel, executive director.

WISCONSIN

Fish Creek: PENINSULA MUSIC FESTIVAL. Aug. 11-26. Orchestral concerts. Thor Johnson, conductor.
Milwaukee: MUSIC UNDER THE STARS. July and August. Orchestral concerts. John Anello, music director.

CANADA

Montreal, Que.: ORCHESTRE SYMPHONIQUE DE MONTREAL. July. Guest conductors.
Toronto, Ont.: PROMENADE SYMPHONY CONCERTS. June-September. Toronto Philharmonic Orchestra. Guest conductors.
Stratford, Ont.: STRATFORD SHAKESPEAREAN FESTIVAL. July 7-Aug. 11. Concerts and opera. Canadian premiere of Benjamin Britten's "Rape of Lucretia" with Jennie Tourel, Regina Resnik, Jon Vickers, Jan Rubes. Also Claudio Arrau, Inge Borkh, Glenn Gould, Rudolf Serkin, and Martial Singher.

EUROPE

AUSTRIA

Bregenz: BREGENZ MUSIC FESTIVAL. July 19-Aug. 15. Light opera and ballet. Vienna Symphony Orchestra and Berlin State Opera Ballet.
Graz: GRAZ SUMMER FESTIVAL. June 28-July 16. Opera and Concerts.
Salzburg: MOZART FESTIVAL. July 21-Aug. 30.
Vienna: FESTIVAL WEEKS. June 2-24. Orchestras of Leningrad, Prague La Scala, Berlin, and Vienna.
MOZART CONGRESS. June 3-9. International Congress of Science of Music.

BELGIUM

Brussels: QUEEN ELIZABETH INTERNATIONAL MUSICAL COMPETITION. April 25-June 1.

DENMARK

Copenhagen: ROYAL DANISH BALLET AND MUSIC FESTIVAL. May 18-31. Copenhagen Boys' Choir, organ recitals, classical and modern ballets.

FINLAND

Helsinki: SIBELIUS FESTIVAL. June 9-18. Featuring the music of Sibelius, Finnish ballets and contemporary Finnish music.

FRANCE

Aix-en-Provence: INTERNATIONAL MUSIC FESTIVAL. July 7-Aug. 2. Opera and concerts.
Arles: MUSIC AND DANCE FESTIVAL. June 28-July 3.
Besançon: NINTH INTERNATIONAL MUSIC FESTIVAL. Sept. 6-16. Orchestral and sacred music concerts and ballet.
Bordeaux: SEVENTH FESTIVAL OF MUSIC. May 6-20. Opera, ballet, orchestral and chamber music concerts, theatre and art exhibition.
Lyon-Charbonnières: FESTIVAL OF MUSIC AND DRAMATIC ART. June.
Menton: MUSIC FESTIVAL. Aug. 1-15. Chamber music.
Paris: INTERNATIONAL DRAMATIC ART FESTIVAL. May 15-July 15. State Opera of Berlin; English Opera Group; San Carlo Opera Troupe of Italy.
Prades: CASALS FESTIVAL. July 3-18. Pablo Casals, director.
Strasbourg: MUSIC FESTIVAL. June 8-22. Opera and concerts.

GERMANY

Ansbach: BACH FESTIVAL. July 25-Aug. 1.
Augsburg: OPERA FESTIVAL. July 28-Aug. 12.
Bayreuth: FRANCONIAN FESTIVE WEEK. May 29-June 3. Opera, concert, ballet.
WAGNER FESTIVAL. July 24-Aug. 25.
Berlin: INTERNATIONAL FESTIVAL. Sept. 16-Oct. 2. Opera, theatre, ballet, orchestral concerts.
Düsseldorf: SCHUMANN MEMORIAL FESTIVAL. June 24, 25, 26. July 1, 15 and 29.
LOWER RHENISH MUSIC FESTIVAL. June 2-5.
INTERNATIONAL HEINRICH SCHUTZ FESTIVAL. Oct. 16-21.
Donaueschingen: CONTEMPORARY MUSIC FESTIVAL. Oct. 20-21.
Koblenz: OPERETTA FESTIVAL. June 30-Sept. 16.
Ludwigsburg: GERMAN MOZART FESTIVAL. June 29-July 15.
Munich: OPERA FESTIVAL. Aug. 10-Sept. 9. Bavarian State Opera.
Nuremberg: FIFTH INTERNATIONAL ORGAN WEEK. June 16-24.
Wiesbaden: INTERNATIONAL MAY FESTIVAL. May 1-28.
Würzburg: 29TH MOZART FESTIVAL. June 9-23.

GREAT BRITAIN

Edinburgh: EDINBURGH FESTIVAL. Aug. 19-Sept. 8. Opera, concerts, ballet.
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(Continued on page 38)

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Nysta's FIRST FIFTY YEARS

Last month the New York Singing Teachers Association celebrated its fiftieth year with a Golden Anniversary Dinner at the Henry Hudson Hotel. President George Rasely welcomed members, honored guests, several living Past Presidents, and various music celebrities. Speakers were Sigmund Spaeth and Carl Gutekunst (address reprinted here); guest soloist, Laurel Hurley of the "Met," accompanied by Mitchell Andrews.

By CARL GUTEKUNST

IT might appear, in view of Homer Mowe's fine article in *The Bulletin*, that a historical sketch is unnecessary, not to say redundant. It would seem, however, that an anniversary celebration must inevitably be accompanied by something of an historical nature. Moreover, we of the Association are sufficiently proud of our history to want to make known some of its highlights to friends and music colleagues, who are not members of the Association.

In 1906 Mme. Anne E. Ziegler conceived the idea of an organization of teachers of singing. This idea came to fruition in the incorporation, that year, of the National Association of Teachers of Singing.

An ambitious program, immediately planned, proposed to deal with such matters as the raising of teaching standards, cooperation among teachers, certification of teachers, legislation fixing qualification among teachers, and even the founding of a National Normal School for the Training of Teachers. Some of these objectives were not realized, some had to be abandoned, but the high ideals of the founders as well as their achievements have served as an inspiration throughout the years.

These founders, nobly motivated though they were, were nevertheless human beings. The Association had its downs as well as its ups—not perhaps serious enough to threaten its existence, but serious enough to cause something of a flurry, even violent disagreement. The story of two such disagreements in the early days have come down to us. One centered around the question of examination with a view to certification of teachers. The discussion of this subject reached its somewhat profane climax, and also its conclusion, in the query of an explosive member who wanted to know "Who in hell was going to examine the examiners?" Another storm arose when, in response to the wishes of some members for more discussion of vocal matters, a meeting was held for this purpose (the first of a series devoted to such discussions). In the course of the evening's proceedings, one member essayed to illustrate his idea of a good tone by singing one, whereupon a fellow member of equally firm convictions and a truly enviable rolled "r" shouted, "You call that a good tone? I call it r-r-r-rotten!" This first discussion about vocal matters became also the last for a long time to come. *Chacun à son gout.*

Speaking of "down" brings to mind an incident that literally was just that. The scene was the anteroom to our then meeting place in Aeolian Hall. This anteroom numbered among its furnishings a fountain. The star performer on this occasion was one of our most distinguished members. He has never divulged whether he partook of the punch from the bowl containing the more potent liquid designated as the one "with," or from the one innocent of any reenforcement, known as the one "without." Be that as it may, he did, during the social hour, succeed in backing into, and sitting down with considerable splash in the fountain, which at the time, was flowing freely.

For the greater part of its history the Association has had two categories of members: active and associate. In the first years, there was a third—patron members. The list of charter patron members included such names as Bispham, Caruso, Emma Eames, Farrar, Gadski, Mary Garden, Louise Homer, Nordica, Schumann-Heink, Scotti, Sembrich, and Tetrazzini.

The membership and activities of the organization were to a very large extent concentrated in New York; they were not national in scope, and so, in 1927 the name was appropriately changed from the National Association of Teachers of Singing to the New York Singing Teachers Association.

Time is lacking for more than a mention of the activities and achievements of the past. In the late 1920s there was the fight carried by the Association and other teacher organizations through two lower courts to the Court of Appeals resulting in a decision greatly to our advantage, namely, that the teaching of singing is not a business, but a profession, and that therefore the zoning law governing location of businesses did not apply to teachers of singing. In 1930 an outstanding series of talks on singing sponsored by the Association was broadcast over WOR. In the early 1930s the Works Progress Administration was founded by the government with the laudable aim of giving aid to the many who were hard hit by the depression. Unfortunately, abuses crept into the administration of the New York Branch which, in effect, resulted in a competition by this government agency, which worked a

(*Continued on page* 38)

NEW YORK CONCERT AND OPERA BEAT

Dr. HENRY W. LEVINGER, *Chief Critic and Editor*

METROPOLITAN OPERA

"Parsifal," Mar. 24, A—A long-needed improvement was made at the Metropolitan Opera when Wagner's "Parsifal" was given a new production designed by Leo Kerz and based mainly on photographic projections on a standard set used in all three acts. This simplification was beneficial, and so was the new staging of Herbert Graf, who succeeded in preserving the consecrational character while weeding out all unnecessary theatricality. The play gained by this treatment. Certain scenes were better suited to this treatment than others. We thought the second act was a bit too dark, although it was a pleasure not to see the old decors of the Garden and the old costumes of the Flower Maidens. But Klingsor's scene lost in magic; also, it seems absurd for Kundry to move around while she is supposed to be unconscious. All the scenes in the forest came off well; so did the temple scenes, which gained in intensity what they lost in façadic grandeur by scrapping the old urban decor.

The cast of the performance was impressive: Otto Edelmann was a warm, wise and, very affecting Gurnemanz who sang with great dignity and humanity. Paul Schoeffler as Amfortas and Set Svanholm in the title role were both excellent. Gerhard Pechner made a diabolic character study of Klingsor. Margaret Harshaw lent her voluminous voice to the part of the seductress, Kundry. In action, however, she was not always convincing. The ensemble of flower maidens—Mmes. Hurley, Leone, Glaz, Krall, Roggero—was excellent. Other smaller assignments were held by Nicola Moscona, Sandra Warfield, Albert Da Costa, Clifford Harvuot, Vilma Georgiou, Rosalind Elias, Paul Franke, Gabor Carelli.

The high musical standard of the performance must be credited to Fritz Stiedry, who kept the performance on a consistently high level, imbuing it with the consecrational spirit it needs and the simplicity which spells greatness. H. W. L.

NEW YORK CITY OPERA

"Troilus and Cressida," Mar. 28, E—Opening the spring season with the chief novelty of last, "Troilus and Cressida," the first and only opera by Sir William Walton, the New York City Opera chalked up another top score. Since lengthy opinions have been published previously on the opera, it remains only to say that the work as a whole holds its freshness well. It is stately music, falling with clarity and stylistic cadence on the ear; conveying the legendary flavor of an ancient epoch with a modernistic color that blends into a carefully drawn, almost too mannered design. This studied artistry mitigates against soaring spontaneity, but despite occasional sluggishness, is imbued with an undeniable grandeur, partly due to the book, but chiefly the gift of a constructive master-composer.

Heading the fine cast were Phyllis Curtin and Jon Crain in the title roles. The soprano's clear, accurate tonal work was ideal in depicting the composer's intentions. Mr. Crain sang tellingly, and Norman Treigle scored vocally as Calkas. Norman Kelley reenacted his starring performance of Pandarus, and Lawrence Winter was a powerful Diomede. Frances Bible was the rich-voiced Evadne, with James Farrar in debut as Antenor. The four ladies were sung by Mary LeSawyer, Margery MacKay, Peggy Bonim, and Mignon Dunn (debut). Joseph Rosenstock conducted with fluent and loving skill. M. C.

"Rigoletto," Mar. 29, E—In an agreeable and animated performance of the Verdi classic, the City Center company introduced the Italian baritone Aldo Protti in the role of Rigoletto. Signor Protti has a large, resonant, and well-controlled tone which he employed to great dramatic advantage. Moreover, he acted the pathetic jester with moving realism. Eva Likova's Gilda was somewhat pale beside him, and although she had a fine quality, her pitch was badly off and she strained for the high notes. Walter Fredericks had a poor night of it as the Duke, nor is his tenor voice basically suited to this role. Norman Treigle sang especially well as the interesting cutthroat, Sparafucile. He possesses a rich and warm baritone and is histrionically very convincing. Others in the cast were Margery MacKay, Dorothy Jacobs, Richard Wentworth, Arthur Newman, Michael Pollock, Jack Reardon, Mary LeSawyer, and Helen Baisley.

Largely responsible for the over-all success of the production was the conductor Emerson Buckley, who had matters well in hand throughout, and sustained a continuity of pace through well-chosen tempi. Both setting and lighting showed taste and imagination, especially in the final act. A. M. K.

"Tosca," Apr. 1, E—The first Tosca of the spring season presented three new faces in the three leading parts: Frances Yeend as Tosca (her first Tosca sung hereabouts), Pietro Miranda Ferraro, who made his local debut as Cavaradossi, and Aldo Protti as Scarpia. It would be pleasant if one could register enthusiasm about these "firsts," but unfortunately this reporter is not able to do so.

Miss Yeend, though gifted with a fine voice which she uses well, has not yet gained the commanding stage presence necessary for the operatic heroine. In the second act she battled, not successfully, with the train of her costume, which detracted from her singing effort. Best was the third act, where she could sing standing still.

Mr. Ferraro sings with abandon, but his voice, though with good top tones, is not refined and not very warm, failings especially noticeable in the first act aria and duet.

Mr. Protti as Scarpia is too villainous, too ungentlemanly. The second act thereby lost its magic. The rest of the cast was competent. Joseph Rosenstock conducted, Vladimir Rosing staged the work with more routine than imaginativeness. H. W. L.

"Il Trovatore," Apr. 4, E—The co-operation of Dr. Otto Erhardt, stage

Sedge LeBlang

In the New York City Opera's new production of Verdi's Il Trovatore *scene changes are suggested by backdrops, executed in the manner of stained glass windows, against a basic stage set. Stars include two new Italian imports—*ALDO PROTTI *(left) as the Count di Luna, and* PIERO MIRANDA FERRARO *(right) as Manrico.* ELLEN FAULL *(center) portrayed Leonora. (Review, p. 9)*

director, and Lester Polakov, stage designer, created something new and fresh for the revival of Verdi's immortal opera. The complicated plot has been made easier to understand by speeding up the progress of the action in employing a basic set behind which the background changes by the use of screens which indicate the various places where the scenes take place. They are designed in the manner of stained glass windows of the early Middle Ages, recalling the time when the troubadours, of which Manrico is one, were the knightly preachers of love. The stylization thus achieved helps the uninterrupted flow of the action, and Dr. Erhardt with sound musical instinct and an eye for stage effects makes the most of this new principle of staging. He and the stage designer were greatly helped by the musical direction of Julius Rudel, who with temperament and a sound rhythmic drive enlivened the well-known score.

On stage there were some fine young singers. Irene Kramarich as Azucena, a contralto of voluptuous sound, was most convincing. A few little technical mistakes when changing register in the voice can easily be remedied. Then we will have a really fine contralto, a rarity these days. Ellen Faull as Leonora also did herself proud. She grew in impressiveness as the evening proceeded, and was excellent in her last aria and the duet with Luna. Of the men, Piero Miranda Ferraro as Manrico exhibited a basically fine voice. Unfortunately, he often forces it so that it loses its basic attractiveness. Aldo Protti as Luna gave a routined performance, but his voice lacks the mellowness which, especially in the arias, is necessary to give the right interpretation. As Ferrando, Norman Treigle exhibited remarkable vocal means and superb histrionic talent. In smaller parts were heard Margery MacKay, Michael Pollock, Thomas Powell, and DeLoyd Tibbs. Special praise is deserved by the chorus, which managed its important assignment with musical discipline and fresh sound. H. W. L.

CARNEGIE HALL

Friedrich Gulda, pianist, Mar. 16, E—Though still young for a concert performer, Mr. Gulda has achieved a renown and repute outstripping by far the length of his career. Those who have heard him, particularly his Beethoven, know that he has gifts of insight and maturity matching his fame. But part of an artist's growth should include an awareness of his own limitations and a kind of compensatory foresight based on this awareness. Mr. Gulda's recital illustrated all too forcibly the danger of neglecting this aspect of development. Almost all the pieces he chose to play were not only uncongenial to his nature, but almost evilly appropriate to a revelation of his worst weaknesses and deficiencies.

In the first place, Mr. Gulda's tone is not really ingratiating under any circumstances. In Beethoven, where the thought can hide the sound, hardness of tone can be forgiven; in certain aggressive moments in the sonatas it is almost desirable. But when Mr. Gulda played the two Schubert Impromptus, the "Fantasiestuecke" of Schumann (Op. 12), and the "Valses Nobles et sentimentales" by Ravel, the sound, instead of being caressing, limpid, and colorful, was wooden, and in forceful passages brutally harsh. The Schumann had many spots of genuine poetic grace and evocative fancy, but these were discernible only beneath the gray tonal surface. In the Bach "Capriccio on the departure of his beloved brother" and the Mozart Variations on "Unser dummer Poebel meint," Mr. Gulda gave better account of himself, but even here he fell short of what previous performances would lead one to expect. A. M. K.

Mr. Gulda's interpretations of composers from Bach to Ravel were sometimes convincing, sometimes puzzling.
H. C. S., N. Y. TIMES

. . . there were moments in which disagreement with Mr. Gulda's artistic approach seemed a perfectly normal reaction, but there was never so much as an instant during which one could question Mr. Gulda's command over the piano. . . .
J. S. H., N. Y. HERALD TRIBUNE

Boston Symphony, Mar. 21, E—With Charles Munch conducting, the Boston Symphony presented the local premiere of Villa-Lobos Eleventh Symphony, one of the works commissioned for the 75th anniversary of the orchestra. The four-movement work is of very listenable proportions. The form on first hearing is not clear, yet the melodic line and thematic structure are concise. It sounds well, though heavyhanded, in its orchestration, and is undoubtedly the work of a master craftsman. Still, it is not completely successful.

The program began with a good performance of Tchaikovskys "Romeo and Juliet," and closed with Beethoven's Seventh Symphony. Of these two, the former fared better. The Beethoven, with the exception of the second movement, was rushed, but the audience gave orchestra and conductor an ovation. K. H.

Mr. Villa-Lobos' scoring generates sufficient excitement to make one forget that the work does not add up to much of a communication.
H. T., N. Y. TIMES

The symphony is not even entertaining; it becomes tedious by exhaustion of emphasis, and there were signs of exclamatory hysteria. It was well played, though. . . .
P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic - Symphony, Mar. 22, E—Guido Cantelli opened the program with Benjamin Britten's Sinfonia da Requiem, a work premiered by the orchestra in 1941 while its composer lived in Amityville, L. I., working on his first opera, "Peter Grimes." The work in its two corner movements is highly emotional, has a fine melodic flow and is expressive. It was written in memory of the composer's parents. The middle part, "Dies Irae," a Dance of Death, is rather noisy, uninspired, and quite inferior to the inspired pages preceding and following it. As the second orchestral offering Mr. Cantelli played Richard Strauss' perennial "Don Juan" with great theatricality and dynamic stress.

Soloist of the evening was Walter Gieseking, just recovered from a car accident in which his wife lost her life. He was in excellent pianistic condition. One admired the richness of color in his touch, the subtlety of his nuances, and the musicality of his conception. The second movement was of entrancing beauty. The corner movements were consistent in the lyric conception on which the artist based his interpretation. H. W. L.

This was a performance in which the grandly rugged edges of the concerto were rounded and softened. . . . Mr. Cantelli led a carefully prepared performance of the Britten work.
H. T., N. Y. TIMES

Mr. Gieseking's performance had an appropriately generous dynamic range, combined with pervasive clarity of detail and due attention to nuances of volume.
F. D. P., N. Y. HERALD TRIBUNE

Boston Symphony, Charles Munch conducting, Mar. 24, A—The event of the afternoon was a repeat performance of Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6), and the presentation on stage afterwards by Miles Kastendieck of The N. Y. Music Critics' Circle award to Mr. Martinu for "the orchestral work of the most outstanding excellence performed in this city for the first time during 1955." The symphony is atmospheric, sensuous, and magically orchestrated; while its effects are mainly coloristic, they grow organically out of the music itself.

In the second half, Leonard Rose joined the orchestra to give a near-perfect performance of Dvorak's somberly Bohemian Concerto for Violoncello in B Minor (Op. 104). Dances from "The Three-Cornered Hat" by de Falla and Beethoven's "Coriolan" Overture completed the program.
K. H.

[Dvorak Concerto] . . . *Mr. Munch and his men played a beautifully restrained introduction, but one that nevertheless had the full flavor of romanticism. . . . In the brilliant finale, Mr. Rose was in top shape to cap an exciting performance.*
N. Y. TIMES

["Fantaisies"] *Mr. Munch and his musicians fully revealed its instrumental and expressive resources in a performance of both vivid and subtle color, complete clarity and emotional intentness.* [Dvorak Concerto] *Mr. Rose, always the sure master of its technical demands, played it with appealingly lyric, warm, fluent and lucid tone.*
F. D. P., N. Y. HERALD TRIBUNE

Bach Choir of Bethlehem, Mar. 27, E—A sold-out house greeted the famous Bach Choir of Bethlehem under its conductor Ifor Jones, performing Bach's Mass in B Minor. Soloists were Phyllis Curtin, soprano, Eunice Alberts, contralto, John McCollum, tenor, and Mack Harrell, bass. Members of the Philadelphia Orchestra formed the instrumental ensemble. The Choir, consisting of amateurs and heirs of a proud tradition, is large, too large to assure complete control, especially under a conductor whose beat is very personal and not always precise. What was also missing was dynamic finesse. The score was played more or less in black and white, either forte or piano, with no shadings in between. The rhythmic structure was also not always clearly projected. As to the soloists, one had the feeling that they were held back unnecessarily by the conductor in order to achieve intimate effects not advisable in the wide expanse of Carnegie Hall, though certainly appealing in the smaller church where the choir usually gives its famed performances. The general impression of the performance was that all participants, especially the chorus, performed their task with great enthusiasm, dignity, and feeling, but that Bach's gigantic composition needs more professional attention to be fully realized. H. W. L.

The main faults of the performance were not the choir's but the conductor's. . . . His approach is low-grade nineteenth century, as if modern scholarship had not done anything to clean up Bach style.
H. T., N. Y. TIMES

This dedicated organization should, after more than half a century of existence, review its aims and artistic code . . . acquire the new critical edition of the Mass, and take a more musicianly attitude in the concert hall. P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic - Symphony, Mar. 29, E—The Easter program which Guido Cantelli presented for the holiday season, opened appropriately with Wagner's "Good Friday Spell" from "Parsifal," in which the conductor elicited great euphony from the orchestra but did not always reach the emotional depth of the composition. Verdi's "Te Deum" for double chorus and orchestra, with the Westminster Choir (Dr. John Finley Williamson, director), received a reading which showed its full decorous splendor. After intermission, with Martha Lipton as the excellent soloist, Brahms' Rhapsody for alto solo, male chorus, and orchestra was given a perform-

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ance which was most convincing in the orchestral and soloists' portions. The chorus and the orchestra then participated in Monteverdi's "Magnificat," arranged for modern orchestra by Giorgio F. Ghedini. The rather overblown version of this composition, which originally was designed for a few singers and a small instrumental ensemble, received an equally oversized reading from the conductor. In addition, the tenor section of the chorus had difficulties with the murderous tessitura of the piece. H. W. L.

[Brahms' Rhapsody] *Martha Lipton . . . sang with a finely controlled voice, which had richness of quality and was shaded with sensitivity. The orchestra and male chorus were not balanced too felicitously with the soloist, but Mr. Cantelli's interpretation caught some of the dark Brahmsian mood.* H. T., N. Y. TIMES

Miss Lipton is a cultivated artist with a rich voice. She tried to sing mezzo-piano but got little sympathy from the conductor, who likes extremes in dynamics.
P. H. L., N. Y. HERALD TRIBUNE

Philadelphia Orchestra, Apr. 3, E—The closing concert of this season given by the Philadelphia Orchestra under Eugene Ormandy was turned into a Mozart Memorial by a performance of the C Minor Mass. Mr. Ormandy used a version of the score combining the unfinished original with an edition of the late 19th-century composer Alois Schmitt, who was aided in the completion of the score by the musicologist Lewicki. Although the greater part of the composition is Mozart at his best, a discrepancy is noticeable between the parts which were finished by the master's own hand and those which either were added by himself for utilitarian reasons or are to be credited to later editors. The performance, however, as given by Mr. Ormandy, with the assist of the Temple University Choir (Elaine Brown, director), Maria Stader, soprano, Jennie Tourel, mezzo, Rudolf Petrak, tenor, and Donald Gramm, bass, was of wondrous beauty, thanks especially to the participation of Maria Stader. If any singer could claim to have the voice of an angel, she would be entitled to do so. Her rendition of the part, especially in the famous "Et incarnatus est," was of such transfigured beauty, musical perception, and consummate technical projection that the critical pen must be content merely to record sincere thanks for an unforgettable musical experience. The other soloists were in the shadow of this unique achievement, but they also contributed to an evening which, united by the interpretative genius of the conductor and the unique ensemble of the orchestral accompaniment, counts among the cherished moments of this or any season. H. W. L.

. . . a resplendent performance . . . Maria Stader . . . did the finest Mozart singing heard in town during the composer's bicentennial year.
H. T., N. Y. TIMES

. . . the whole had a certain professional touch we often sadly miss in choral-orchestra performances. . . . [Mr. Ormandy's] conception of this music is a sound one, but the large number of singers blotted out many a beauty.

P. H. L., N. Y. HERALD TRIBUNE

Mstislav Rostropovich, cellist, Apr. 4, E—The one thing that seems to slip under the Iron Curtain most easily is music. Another Soviet performer has proved himself a complete artist, with technical mastery of his instrument and mature musical understanding. In the opening Brahms' Sonata in E Minor, Rostropovich demonstrated that he was more concerned with letting the music speak than in showing off his own prodigious cello technique. The Sonata was carefully and fluently phrased, and given a serene and reflective atmosphere. Bach's Suite No. 6 in D Major (for unaccompanied cello) contained wonderful echo effects in the Praeludium, but the two Gavottes were played at a dirge-like tempo. The conception was carefully wrought and musically logical, but a little more vigor and exuberance would have been welcome. Rostropovich closed with a Shostakovich Sonata and short pieces by Scriabin, Debussy, and himself. Alexandre Dedukhin was a capable and unobtrusive accompanist. Rarely has a cello recital been so musically satisfying. K. H.

He impresses with his musicianship; he makes an effort to say something with each work he undertakes. His formidable technique and particularly his command of light and shade are directed at expressiveness.

H. T., N. Y. TIMES

Mstislav Rostropovich is a cellist of true stature. Better still—he is a musician of grandeur.

J. S. H., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Apr. 5, E—With Guido Cantelli conducting, the concert opened with a clearly defined performance of Haydn's Symphony No. 88 in G Major. Mr. Cantelli used a small orchestra, such as was used in the composer's time, and gave a lucid and transparent reading. Hindemith's Concert Music for strings and brass (Op. 50) closed the first program half. The composer wrote the piece on a commission for the celebration of the Boston Symphony's 50th anniversary in 1930. It is typical Hindemith, written with superb craftsmanship, an original conception for the combination of basically divergent sounds, and imaginatively scored. There is a spot in the slow section of the second movement, where the trumpet rises above a string accompaniment, which has great emotional impact and intrinsic beauty. The march-like closing section brings the work to a brilliant ending.

Soloist of the evening was Rudolf Firkusny in Brahms' D Minor Piano Concerto. Mr. Firkusny is a brilliant pianist, but in this instance he did not allow his technical dexterity to cloud the musical values of the gigantic composition. His piano sang and roared as the occasion called for. The audience rewarded the artist with an ovation. H. W. L.

He is a pianist of temperament, and he brought poetry and dramatic tension to a work that demands a commingling of tenderness and passion.

H. T., N. Y. TIMES

[Hindemith's Concert Music] *The Philharmonic musicians . . . played the work brilliantly under the spirited and communicative direction of Mr. Cantelli, who showed an indubitable understanding of its style and instrumental and expressive hues. . . .*

F. D. P., N. Y. HERALD TRIBUNE

Walter Gieseking, pianist, Apr. 6, E—That Mr. Gieseking is an extraordinary pianist is not a matter for dispute. But he has his limitations too, and they were plainly in evidence in the course of this recital. He began with the Beethoven Sonata in E-flat (Op. 31, No. 3). But it is clear that he is not fully attuned to the Beethovenian essence. The Scherzo movement was robbed of its tension by the inaudibility of the rhythmic bass, while the childlike and songful Minuetto melody was drawn all out of shape, and the finale hopelessly blurred by an incredible tempo. Mr. Gieseking was nearer to his element in a Romantic group, which included three Songs Without Words of Mendelssohn, Schubert's G-flat Impromptu, and the Chopin Barcarolle. One of the Mendelssohn pieces, a haunting dialogue, was etched in a tonal space of many levels. The Chopin was expansive and glowing, but even Mr. Gieseking's pianistic magic could not hide the essential brittleness of his tone in the passages where long connected arches of melody must be wrung from full, consecutive chords. Also, despite its numerous attractions, Mr. Gieseking's playing is emotionally cool, and in the Schubert the effect was fatal.

But following the intermission Mr. Gieseking returned transformed, and showered the air with the plethora of tonal hues and shades, the uncanny wizardry of keyboard illusions and nimbuses for which he is justly famous. First in the gaudy and meretricious soufflé called "Sonatina" by Alfredo Casella, then in the evanescent and nocturnal moods of the Ravel "Gaspard," and finally in the inevitable Debussy encores, Mr. Gieseking carried us all into his unique world of enchantment. A. M. K.

Some of his former command may be missing, but he remains one of the most distinguished of artists.

H. C. S., N. Y. TIMES

The entire evening was delightful. Mr. Gieseking is a great pianist, a musician of taste and imagination. He shapes the music in a manner that betrays the conscientious and thinking artist.

P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Kostelanetz conducting, Apr. 7, E—The last of the four special concerts conducted by André Kostelanetz with the Philharmonic exhibited the well-known attractions of this magician of sound, his precise music making, fine ear for orchestral balances, and excellent showmanship. He opened with Glinka's Overture to "Russlan and Ludmilla," and as other orchestral numbers offered works by Rimsky Korsakoff, Cyril Scott, Chabrier, Villa Lobos, Johann Strauss, and Elgar.

The main attraction of the program was the appearance of Noel Coward as narrator in Saint-Saens' "Carnival of the Animals" (verses by Ogden Nash). With great personal charm he captivated his listeners and brought the witty and sometimes rather impudent rhymes of Mr. Nash into the right perspective. H. W. L.

["Carnival"] *The performance was interrupted by applause after "The Swan" was played with wonderful expressiveness by Laszlo Varga, solo 'cellist of the orchestra. Leonid Hambro and Jascha Zayde, the pianists, also performed with distinction.*

J. B., N. Y. TIMES

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. . . Saint-Saens' "Carnival of the Animals" was the high point in a program otherwise devoted to music of the authentic chestnut variety.
J. S. H., N. Y. HERALD TRIBUNE

National Symphony Orchestra, Apr. 8, E—Under the baton of its inspiring musical director, Howard Mitchell, Washington's (D. C.) Symphony Orchestra gave its first guest appearance for almost two decades at Carnegie Hall. They left the impression with this listener that our capital can pride itself on a capital orchestra. The ensemble is beautifully balanced; each of the groups—strings, woodwinds, and brass—has excellent players; and, as far as can be judged from a program which does not permit many comparisons (it contained, thank Goodness, almost no hackneyed fare at all), is as good as any, and better than most, of the better-known orchestras.

The program started with Berlioz' "Roman Carnival" Overture, and followed it with Copland's American classic "Appalachian Spring" Suite and William Schuman's "A Free Song." The latter was sung by the Howard University Choir (Warner Lawson, director), the best choral organization heard hereabouts for a long time. They sound ravishing and they made the music sound most exciting. After intermission followed the local premiere of Paul Creston's Symphony No. 5, written on a commission of the orchestra in celebration of its 25th anniversary this season. It is a melodic work, written with expert craftsmanship, and is soundly organized. The most provocative feature of the work is the treatment of its rhythmical elements, which show great imagination. The concert came to a rousing close with Villa-Lobos' Chorus No. 10 in an intoxicating interpretation by the orchestra and the Howard University Chorus. There was an ovation for all participants.
H. W. L.

Mr. Mitchell directed with crispness and sympathy for the music . . . it is clear that the nation's capital has an orchestra worthy of respect.
H. T., N. Y. TIMES

. . . a distinguished ensemble, quite definitely a major organization equivalent to many of the nation's best.
J. S. H., N. Y. HERALD TRIBUNE

TOWN HALL

Paul Badura-Skoda, pianist, Mar. 14, E—In this Mozart year, one more all-Mozart program does not in itself arouse special attention, but Mr. Badura-Skoda's contribution to the centenary occasion bore a distinction well beyond mere formality. His playing immediately generates a feeling of excitement and the aura maintains itself throughout the proceedings.

Some of the performances seemed less than fully realized. The pianist did not seem emotionally at home in the A Major Sonata (K. 331) and played it in a rather perfunctory manner which concealed his multiple talents. Although the C Minor Fantasia and companion Sonata had more spirit, they lacked a bigness and ferocity which would have confirmed in these works the touch of Beethoven that is inherent in them. On the other hand, the A Minor Sonata (K. 310) was driven along from first note to last in a grieving, impassioned torrent, interrupted only temporarily by the beautifully sustained eloquence of the slow movement. The Fantasy and Fugue in C Major was given a suitably Baroque staunchness, the fugue artfully molded, tier upon tier, while the rather commonplace variations (K. 573) were transformed with skill and imagination into effervescent life.
A. M. K.

All in all, Mr. Badura-Skoda gave pleasure if no great excitement.
E. D., N. Y. TIMES

His playing was again remarkable for its unswervingly high technical standard, and even more for its impression of definite, thoroughly thought out interpretative ideas and their exact realization in the performance.
F. D. P., N. Y. HERALD TRIBUNE

Harold Kohon, violinist, Mar. 18, A—A program of nothing but unaccompanied fiddle music is more than a challenge. Fortunately, both Mr. Kohon and his small but ardent audience proved equal to the test. Mr. Kohon plays with businesslike dispatch, and leaves no doubt that he is master of the situation.

The program itself was unusual in another regard. With the exception of two movements from the C Major Bach Sonata, all of the works were either relatively or totally unfamiliar. Mr. Kohon's Bach, by the way, was vigorous, exact, and stylistically circumspect. The other works were considerably varied in character and worth. The opener was an interesting Passacaglia by Richard Arnell. This was followed by the Bach and then the Sixth Sonata for unaccompanied violin by Eugene Ysaye, a brilliant but overblown and superficial essay in pyrotechnics. After intermission came the premiere of "Illusion and Reality" by Sol Kaplan. "Illusion," a study in major

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and minor thirds, was intriguing, more so than "Reality," though no philosophical conclusions need be drawn from this. The Hindemith Sonata (Opus 31, No. 2), which followed, suited Mr. Kohon's analytical and muscular approach best of all, and the composer's competence was made really palpable by that of the interpreter. The last number, the first N. Y. performance of Edouardo di Biase's "Suite," seemed to be, at first hearing, not very original, dry, parched music.

Throughout the program, and in the encores, which included a Paganini Caprice, Mr. Kohon displayed a technique of phenomenal size, but somehow without the dazzle and glamor that make for real bravura. There were too many rough edges to the sound, and the sobriety of his musical attitude, generally laudable, was too seldom touched by fire. A. M. K.

His approach, as always, was earnest and searching, and he played with the steady bowing, the precise intonation and the technical assurance that have been characteristic of his work through the years.
R. P., N. Y. TIMES

Laurence Watson, tenor, Mar. 25, A—To his Town Hall debut Laurence Watson brought a rich, strong voice, an exciting sense of mood, and a well-chosen program. He has, however, certain vocal faults that marred his good work.

In the three demanding Handel arias that opened his program he proved the confident equal of athletic melismas; in a group of Brahms songs he illustrated his mastery of the Lied style; and in two Wagner arias that closed his program, he seemed to find his most comfortable medium. Constantly, however, his voice displayed tension that hardened his high tones unpleasantly and caused harsh inequalities and pitch problems throughout his range. Though this tension at first seemed a product of uneasiness, it soon became clear that it was the result of faulty vocal technique, and as such proved a constant disturbance.

The assets we have mentioned, however, coupled with a sensitive accompanist in Jonathan Brice and an agreeable stage presence, led us to wink at the less significant, if patent, flaws of tone production.

Some of his most pleasing work was in songs by Margaret Bonds, sung for the first time. Miss Bonds was present to congratulate the musicians and to receive her own applause. The poet, Langston Hughes, was also present in the audience.
J. L. B.

He has a voice of natural power and brilliance that is not yet completely under control. E. D., N. Y. TIMES

. . . his interpretations throughout the program showed an ability to project as well as to understand the spirit and moods of what he sang.
F. D. P., N. Y. HERALD TRIBUNE

Theodore Anagnostaras, baritone, Mar. 25, A—Theodore Anagnostaras displayed an ingratiating and smooth instrument at his debut. His baroque selections were arias by Piccini and Handel, followed by romantic songs by Brahms and Schumann and arias by Mendelssohn and Giordano. In these works he tended to keep too well within the bounds of caution prescribed by his good musicianship and limited range. The total result was that his interpretations seemed too dispassionate, too tightly reined in.

The second part of his program consisted of careful and sensitive interpretations of Ravel's "Don Quichotte à Dulcinée," three works of Duparc, and songs by Petridis, Vourtsis, and Copland, for all of which his gentle tone seemed particularly well suited. His program as a whole was pleasing and beautifully wrought. Otto Herz was accompanist. J. L. B.

Mr. Anagnostaras possesses a small voice of very agreeable quality, although quite limited in range.
J. B., N. Y. TIMES

It is a pity, considering his warm and communicative nature, that Mr. Anagnostaras is not in finer technical fettle. L. T., N. Y. HERALD TRIBUNE

Knickerbocker Chamber Players, Apr. 1, A—Here is a concert that went from worse to better. The Pergolesi Concertino in G for strings lost most of its effectiveness because of the plodding tempi, the feebleness of the violin tone, and a rubbery, infirm beat. The Quartet for Flute and Strings by Giordani, which followed, lost out to the anemic and wheezy flute playing by Mildred Wummer, although the piece was interesting for the prominence of the cello part. With the Three Fragments, extracts from "Easter in New York" by Honegger, matters began to improve. The work is fascinating, and the diversity of tone color emerging from the sophisticated treatment of the string quartet was remarkable. Sylvia Nesson, soprano, sang the solo with ardor and persuasive guile. However, her vocal dexterity was not equal to the demands of the inspiring and masterful Buxtehude Cantata, "Also hat die Welt geliebet."

The appearance of the conductor Izler Solomon, who led the Knickerbocker Chamber Orchestra in performances of the Stravinsky "Dumbarton Oaks" Concerto and the Concerto Grosso No. 1 in D Minor by John Stanley, brought about a decided turn for the better, and the concert wound up with two really stirring readings of these contrasting, but equally robust and excellently wrought musical concoctions. A. M. K.

Altogether, it was a fresh and enjoyable concert. . . . R. P., N. Y. TIMES

. . . the Players again gave evidence of the healthfully broad viewpoint which has guided their entire venture. . . . [Stravinsky Concerto]. Mr. Solomon gave the piece a splendid, clear reading.
L. T., N. Y. HERALD TRIBUNE

Cecilia Ward, mezzo-soprano, Apr. 2, E—In her New York debut, Miss Ward proved herself a capable and thoroughly trained musician with a pleasant, accurate voice, but somewhat limited natural vocal power. Musically, the most interesting feature of the evening was the first New York performance of "Twelve Folk Songs from Catalonia" by Joaquin Nin-Culmell, with the composer at the piano. These are a welcome addition to the vocal repertoire. In this group, Miss Ward gave to "La Pastoreta" ("The Little Shepherdess") a doll-like delicacy, and to "Mort de La Núvia" ("Death of the Fiancée") a deep feeling of personal bereavement. But she was less effective in the songs of passion and abandon.

In fact, Miss Ward never quite let herself go. She exerted control and displayed musicianship at all times—in a Brahms' group, in two Vivaldi songs, in Chausson, and in a closing contemporary group. But the smiles seemed painted on and the tears induced by onions. All her emotion seemed as deliberate as dyed flowers in a hothouse. Nathan Price accompanied ably. K. H.

So many aspects of the recital were praiseworthy that one listener regretted that Miss Ward's voice was not just a bit more unusual, as a voice, and that her performance was not more spontaneous.
J. B., N. Y. TIMES

Her work was always perfectly clean and musically bright. But emotional expression was rarely present in full quantity. R. B., N. Y. HERALD TRIBUNE

New York Concert Choir, Apr. 6, E—The New York Concert and Orchestra,

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under the direction of Margaret Hillis, presented Bach's "St. Matthew Passion" in a divided late afternoon and evening performance at Town Hall, this being the last of the current season's series offered by the American Choral Foundation, Inc. The soloists were Adele Addision, soprano; Mary Davenport, contralto; David Lloyd and Blake Stern, tenors; William Warfield, baritone; and Kenneth Smith, bass-baritone.

The members of the chorus were divided into two groups on the stage, which gave an interesting and direct approach to double-chorus, antiphonal effects wherever needed. The choristers sang with splendidly uniform intonation and expressiveness, and whenever the music demanded it, the choral tone proved to be one of great strength and power without stridency.

Miss Hillis achieved an outstanding success in her musicianly direction of the oratorio, bringing the music, voices and orchestra up to a well-balanced, high level of dramatic and musical evaluation of the exacting requirements of this great score. The soloists sang well. Kenneth Smith was fortunately cast in the role of Jesus, and the extremely light tenor voice of Blake Stern appeared to be suited to the part of the Evangelist. Altogether, this performance of the Passion was one of distinction. L. C.

Although principal honors went to the choristers, the soloists, too, gave a good account of themselves.
J. B., N. Y. TIMES

Miss Hillis achieved . . . a synthesis of musical elements and a level of musico-dramatic intensity so high that this reviewer was continually astounded, awed and deeply moved. . . .
L. T., N. Y. HERALD TRIBUNE

Joseph Plon, pianist, Apr. 8, A—Young Mr. Plon got his career off to a rousing start in a debut recital far above average in most departments. Though there were few subtleties and no real depth to most of his playing, it abounded in spontaneous verve and in soundly learned respect for the niceties of formal design. With the mechanical aspects of the pianist's task Mr. Plon has no problems whatsoever. He has a king-sized tone and his hands do their bidding with blithe and enviable ease.

The first half consisted of the C Minor Fantasy of Bach, the Schubert B-flat Impromptu (Op. 142), and the Brahm's F Minor Sonata. The Schubert had fine lyric simplicity and the Brahms benefitted from Mr. Plon's power and sense of proportion, though it needs a nostalgia and breadth which were not apparent.

In the second half, in works by Rachmaninoff, Leschetizky, Chopin, and Liszt, one saw that virtuosity is his best foot and he put it squarely forward. The "Mephisto" Waltz, for example, taken at a furious clip, was dazzling and demonic. Also included was the Sonata No. 3 in G by Norman Dello Joio, sunny and affable, the last movement of which, marked "Allegro vivo e ritmico," agreeably justified its title.

Mr. Plon is better than brilliant. He is a musician. . . . It was an exciting debut. E. D., N. Y. TIMES

Time will doubtlessly sharpen the impact of some of Mr. Plon's interpretations, but it can scarcely teach him a great deal more about playing the piano. A. H., N. Y. HERALD TRIBUNE

Maya Hoffman, pianist, Apr. 9, E—Before intermission, flowers were delivered in such funeral abundance that Town Hall began to look like a hothouse. Miss Hoffman played as if it were.

Four Brahms' Intermezzi were played without much dynamic variety, but plenty of rubato and beer garden feeling. Schumann's "Kreisleriana" showed this same tendency to exceed even that considerable leeway which the romantic idiom allows. Two selections from Debussy's "Images" suffered from the same excess, and the two Preludes and Fugues from Bach's "Well Tempered Clavichord" which opened the program were heavily romanticized. Throughout, there were moments of murky pedaling and always a certain heaviness.

Miss Hoffman looked lovely, has a wonderful figure, and was sumptuously dressed. At this stage of her musical development, however, she is an after-dinner pianist who would delight company in the parlor while the demitasse was being passed. K. H.

. . . her playing was always well considered, her tone pleasant, if little varied, and her technique adequate for the works she attempted. What one chiefly missed was variety of style or any very intense conviction.
E. D., N. Y. TIMES

With clarity of musical details, she gave an impression of realizing the general expressive atmosphere, if not all the nuances of mood, in her chosen compositions.
F. D. P., N. Y. HERALD TRIBUNE

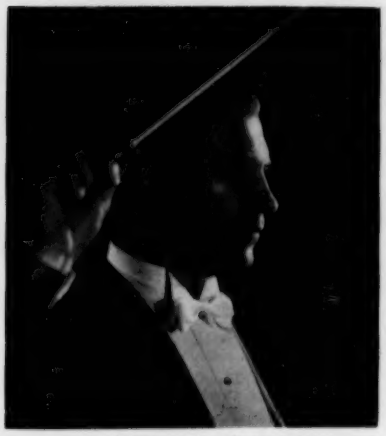
Miles Nekolny, baritone, April 10, E—If a splendid voice, integrity of purpose, and a generally superior gift for interpretative effects can add up to a career in singing, Miles Nekolny is well on his way. He overcame some stubborn vocal hazards partly by his personable stage presence and the richly resonant quality of his voice. For this reporter, the program did not measure up to the singer's gifts, being on the hackneyed side. And there were some inequalities in projection both vocally and stylistically. On the whole, the recital was above average and denoted potentials that most certainly can and will be realized. With Gibner King at the piano, Mr. Nikolny opened with airs of Bach and Handel plus lieder of Schumann and Strauss. The aria of the evening was the dramatically sung "Eri tu" from Verdi's "Un Ballo in Maschera." In the second half of the program "Recuillement" by Debussy, the Ravel "Don Quichottte à Dulcinée" cycle, and

a group of tuneful English numbers were presented. M. C.

Mr. Nekolny displayed, in addition to powerful full-voice tone, a mezza-voce, which, if not invariably under secure control, showed at least that, vocally speaking, his heart was in the right place. J. B., N. Y. TIMES

Blessed as he is with a stunning voice, interesting interpretative instincts and good looks, Mr. Nekolny should have a bright future once he learns to sing with ease and confidence.
A. H., N. Y. HERALD TRIBUNE

Orchestra da Camera, Remus Tzincoca, conductor, Apr. 11, E—The Orchestra da Camera made an auspicious bow in the first recital of the tri-part series.



REMUS TZINCOCA

Excellently chosen for playing ability, the ensemble responded to the conductor's beat with spontaneity and a tonal blend that contained elements of sweetness and brilliance. The one need of this superior chamber group is possibly a longer time of playing together. In this first hearing, each member seemed to be attempting to show what he could do, which occasionally mitigated against subtlety. The Bach Brandenburg Concerto was performed with clarity of tone and design and made a good opening impression. Following the Schubert Symphony No. 2, a work that soars with a smaller ensemble, Cesare Siepi, the guest soloist of the evening, offered a Mozart aria and Ravel's "Don Quichotte à Dulcinée" cycle. The suave, sonorous-voiced star of the Metropolitan was received with an uproar of applause, which he definitely deserved. The program closed with "Enfants," a work by Florence Schmitt, depending on construction and mood interpretation for its values. It was well played and well directed by Mr. Tzincoca, who employed a secure beat with personalized ideas of score reading. In selectivity and style, he showed assets for his chamber music direction which will undoubtedly become more apparent as the number of compositions performed is amplified. The new group marks a gracious addition to the concert lists in New York City. M. C.

Much of Mr. Tzincoca's conducting was vigorous and accomplished. . . . Mr. Siepi, in sonorous voice, did well with Mozart and even better with Ravel. H. C. S., N. Y. TIMES

Mr. Tzincoca . . . displayed authority and ability to communicate his interpretative ideas . . . the orchestra was in good form. . . . Mr. Siepi sang with expressive persuasion. . . .
F. D. P., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

Jean Heafner, soprano, **William Sparks,** baritone, Apr. 10, E—It is one of the occasional pleasant surprises of a critic's curriculum to attend a recital where, unheralded, he is allowed to listen to music making of unexpectedly high *niveau* and devoted interpretative exultation. Such was the impression left by the singing of William Sparks, who with Jean Heafner undertook to offer almost the entire "Italienische Liederbuch" by Hugo Wolf. Amazing as a musical feat, the young artist even succeeded with his impeccable German diction to convey the meaning of Paul Heyse's poems with great impressiveness. His voice, a tenorally colored baritone, was the obedient instrument for his interpretative intentions. With the excellent Mitchell Andrews at the piano, he gave a reading of Wolf's songs which was memorable for its authenticity, emotional honesty, and musical sensitivity.

Miss Jean Heafner, also the proprietor of a fine voice, did her share of the program with equal devotion if not the same authority. A large audience was most appreciative and showered the artists with well-deserved applause. H. W. L.

. . . the singers brought to the music much of the freshness of youth, basically solid musicianship, and fine voices. L. T., N. Y. TIMES

MUSEUM OF MODERN ART

Claremont String Quartet, Mar. 26, E—The Claremont String Quartet (Messrs. Gottlieb, Weisman, Schoen, and Klein) presented the last concert of their three-concert series, opening the evening with Reinhold Glière's romantic String Quartet (Op. 83) in its American premiere. The sound musicianship of the four youthful instrumentalists gave the work the necessary exuberance and sensuousness.

Ernst Toch's Quartet (Op. 70) was performed with great sensitivity and tenderness and given an interpretation which succeeded in projecting the full beauty and depth of this remarkable piece.

With Frank Brieff added as violist, Mozart's Quintet in C Major (K. 515) ended the very successful program. An ovation was accorded this ensemble of distinguished young musicians at the close of the evening. H. B.

The high point of the concert was Ernst Toch's Quartet. . . . The performers played with zest and precision. E. D., N. Y. TIMES

ROLAND HAYES, *heard in recital Mar. 24 at Kaufmann Auditorium, N.Y.C., is here shown with several scholarship pupils from Boston's South End Music Center who benefitted from the renowned tenor's recital last season at the Isabella Stewart Gardner Museum. The children are (l to r):* ELEANOR ANN TAYLOR, PATRICIA LAWRENCE, *and* MICHAEL HARPER.

KAUFMANN AUDITORIUM

Roland Hayes, tenor, Mar. 24, E—In the first portion of his program, the renowned tenor sang numbers from his repertory of other years and once again disclosed exceptional phrasing, with long-spun lines and clear enunciation. The voice itself is fragile but amazingly controlled, still holding fire, color, and variety in mood values. Handel, Haydn, Mozart, Schubert, and Hugo Wolf were delivered with a master's touch, particularly the opening "Would You Gain the Tender Creature" (Handel) and the two Wolf lieder. Roland Hayes showed also his versatility in the second half of his list, in Debussy's "La Mer est plus Belle" and the air from "L'Enfant Prodigue," in the contemporary "Injunction" by Louis Chapin, Jr., and Gustav Holst's "The Heart Worships." American religious folksongs, arranged by Mr. Hayes, closed the recital. Excellent accompaniments were played by Reginald Boardman. M. C.

(Continued on page 38)

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THE NATIONAL SCENE

The Pittsburgh Symphony Conductors Conference, Mar. 26-31, sponsored by the Pittsburgh Symphony Society and the American Symphony Orchestra League through a grant from the Rockefeller Foundation, was attended by 15 young conductors under the direction of William Steinberg. Left to right, standing: MARVIN RABIN, EDGAR CURTIS, HAROLD PAUL WHELAN, DAVID KATZ, GIBSON MORRISSEY, VAN LIER LANNING, THOMAS FACEY, JOHN KRUEGER, *and* JOHN IUELE; *seated:* MATHYS ABAS, PIERO BELLUGI, SALVADOR ARNITA (*Head of Music Dept., American University at Beirut, Lebanon*), WILLIAM STEINBERG, IRWIN SPECTOR, WALTER CHARLES, *and* MINAS CHRISTIAN.

WASHINGTON, D. C.

■ Along with daffodils and income tax returns, one of the unmistakable signs of spring is the brochure announcing next season's concert plans. Both of Washington's major concert agencies have made known to their subscribers what lies in store for them, and in each case the reading material is a good spring tonic for the concertgoer to whom the current season has become a bit shopworn.

Of paramount interest is the National Symphony's official confirmation of the long-reported merger of its own series with the Washington subscription concerts of the Philadelphia and Boston Orchestras. As announced, the plan provides for a series of 15 pairs, consisting of 11 National Symphony, 1 Boston Symphony, and 2 Philadelphia Orchestra concerts. The Royal Danish Ballet is the 15th event. In addition, the Philadelphia Orchestra will be presented by the National Symphony in two single concerts which are not on the regular subscription series. Guest artists announced are conductors Beecham and Van Remoortel; pianists Rubinstein, Hess, Gilels, Iturbi, Solomon, and Istomin; violinists Oistrakh, Francescatti, and Menuhin; cellists Piatigorsky and Rose; and soprano Callas.

The idea of "pairing" concerts—that is, playing the same program on successive evenings—is new to Washington. Because Constitution Hall, where most of the city's major musical events are held, seats over 3,800, a sell-out for one performance is relatively unusual. One wonders where the audience is to be found to fill the hall twice for the same program. The answer, according to National Symphony Orchestra Manager Ralph Black, lies in the fact that the audiences for the National, Philadelphia, and Boston Symphonies were essentially three distinct groups. Together they total nearly 7,000 individuals.

The Hayes Concert Bureau, in announcing its 10th season, came out with an extremely interesting and appealing list. As in the past, Mr. Hayes will present two series of concerts, but the number of events in each series has been increased from six to eight. On schedule are top-drawer recitalists, foreign orchestras on tour, and well-known ensembles. Among the prominent names are the Berlin and Vienna Philharmonic Orchestras, Casadesus, Leontyne Price, Stern, Rubinstein, Serkin, Gieseking, Roberta Peters, the National Swedish Chorus, and the Singing Boys of Norway.

GERSON NORDLINGER, JR.

PHILADELPHIA

■ Of the several American grand operas that have had their world premieres in Philadelphia during this reviewer's more than a score of years on the job, each has been burdened with a libretto that kills its chance for survival. Latest such unhappy verdict is awarded to Efrem Zimbalist's *Landara*, which the composer (th' famous violinist who is director of the Curtis Institute of Music) conducted in two performances at the Academy of Music.

The music itself is eminently listenable, in 19th-century Romantic vein. Even though every distinctive number recalls some other composer—Gershwin for a drinking song, Kreisler for a waltz, Wagner for the love duet, Borodin for a dance, Puccini or Verdi for the death scene, to say nothing of Russian composers for the fabric of the music as a whole—the opera has a character of its own, though not a very muscular character. The second-act prelude and a short sea chantey were quite effective.

The libretto, by Bernice Kenyon, concerns the princess of a far-off island kingdom and the visit there of two American sailors, one of whom falls in love with her. In the preposterous ending a jealous suitor, intending to kill the sailor, stabs the princess instead, and she takes a nice long operatic time to die with no one offering any medical aid.

The Curtis Institute cast, which sang, acted and danced ably, was headed by Ilona Kombrink, soprano, as Landara, and Wayne Conner, tenor, as her lover. The three-level sets by Leo Kerz were imaginative but were set back on the stage, to a disadvantage. Kerz's lighting also followed the "not enough light" school. Herbert Graf was stage director.

With few great demands on the singers, *Landara* might be feasible for a student or workshop production.

By coincidence, a Curtis Institute alumnus conducted the previous Academy of Music opera, *Don Pasquale*, which closed the Metropolitan series here along with *Soirée*. Thomas Schippers was in firm command with the opera, and with the ballet, too, but this firmness was not so successful ballet-wise. The opera was generally well performed against Wolfgang Roth's eye-catching (that's a kind word) sets.

SAMUEL L. SINGER

CINCINNATI

■ The month-long tour of the Cincinnati Symphony Orchestra in March left a gap which few other events attempted to fill. Among these was a pleasant visit of Ballet Theatre in welcome, if more or less, standard repertoire on Mar. 14-15. An evening of rare musical delights was provided on Mar. 5 when Luboshutz and Nemenoff and Boris Goldovsky presented a Mozart Piano Festival. Here was a bit of 18th-century charm and elegance transplanted into the present day. Modern subversive musical ideol-

ogies, not to mention the political ones, were forgotten in the cool classical detachment of this year's most fêted composer. Luboshutz and Nemenoff played the graceful Two-Piano Concerto with perfect unity of execution, while all three artists blended their talents in the Concerto for Three Pianos.

An enthusiastic audience hailed the orchestra's homecoming at the regular subscription concerts of Mar. 23-24, especially as it featured Wilhelm Backhaus as soloist. He was, of course, the high point of a season already filled with high points. To say that his performance of Beethoven's Third Piano Concerto was superb is belaboring the obvious. Thor Johnson's orchestral accompaniment fully realized the expectations of the enthralled audience. Elsewhere in the program he elucidated the contrapuntal sonorities of Roy Harris' Symphony No. 3 with fine understanding, while the first Cincinnati performance of the Wedding Suite from "The Stone Flower" Ballet revealed an unfamiliar, chastened, even banal Prokofieff. Nothing remains of the former spice but a sort of brash Tchaikovsky.

■ Nicolai Berezowsky's amorphous Toccata, Variations and Finale for String Quartet and Orchestra served to introduce the Alard Quartet and the work itself to Cincinnati music patrons at the 18th concert pair of Mar. 29-31. An essay in string and orchestral sonorities, the dreary work did little to dissipate Holy Week doldrums. It never got around to crystalizing its material into fervency, poignancy, or any other recognizable emotion, although one of the slow variations had its moments. The quartet's tonal purity would have been better served in less esoteric repertoire. As one listener remarked, it seemed such a waste for an excellent string quartet. The Berlioz "Symphonie Fantastique," which closed the concert, was played meticulously, brilliantly, cerebrally, and coldly.

■ On the evening of April 3 the LaSalle Quartet celebrated the close of its season before departing on an epochal world tour, with a skillfully chosen and deftly presented concert. The program included, besides Mozart and Beethoven, the American premiere of the Quartet in C Minor by Bruckner and the first local performance of the gasping, wispy Quartet (1938) (Op. 28) of Webern. The best wishes of all music-loving Cincinnati go with the LaSalle Quartet, whose dexterity, devotion, and rare sense of personal communication have so greatly enriched the community's artistic life.

■ At the close of Andres Segovia's solo appearance at the penultimate pair of symphony concerts (Apr. 6-7), Mayor Charles P. Taft, in the name of the Cincinnati Society of the Classical Guitar, presented the unique artist with a solid gold medalion in acknowledgement of his great service to art.

BILL *and* PAT MEDLEY, *young duo-pianists, rehearse in their new home in Tulsa, Okla. The Medleys have made more than* 40 *concert appearances this season throughout the U. S., and will tour coast to coast and through Canada between October and June next season.*

The work which Segovia chose for his Cincinnati debut was the fragile and refined Concerto No. 1 in D Major for Guitar and Orchestra by Castelnuovo-Tedesco. It was a delight from beginning to end. Thor Johnson's accompaniment with reduced orchestra was a model of judicious taste and elegance. The other novelty of the program was "The Mysterious Mountain" by Alan Hovhaness. The work's organlike texture, richly colored harmonies, and exotic delicacy combined to produce a work of immediate appeal.

■ Leonard Pennario was the electrifying soloist of the season's final symphony concerts (Apr. 13-14). His vehicle was the Third Piano Concerto of Bartok, which he played with as much virtuoso brilliance as artistic coloration, dignity, and feeling. Thor Johnson was in his happiest element as he cooperated orchestrally in the masterpiece's beauties. An eloquent perusal of the *Euryanthe* Overture by Weber opened the concert, while the Tchaikovsky Fourth Symphony brought Cincinnati's "Symphony Season of Distinction" to a sonorous close.

LOUIS JOHN JOHNEN

CHICAGO

■ The Chicago Symphony Orchestra's 65th season closed with a stirring performance of Strauss' *Elektra* presented in concert form under the powerful direction of Fritz Reiner, with a quintet of renowned Straussian vocalists: Inge Borkh, in the title role, Frances Yeend (Chrysothemis), Martha Lipton (Clytemnestra), Paul Schoeffler (Orestes), Julius Patzak (Aegisthus), and a chorus from The Lyric Theatre of Chicago. The performance was of a kind that would make history anywhere, and one that added lustre to the already brilliant achievements of the orchestra under Reiner.

Few sopranos could impart so much dramatic impact as were given to the roles of Elektra and Chrysothemis by Mesdames Borkh and Yeend. Mme. Borkh's stamina, eloquence, glorious voice, and enormous power were handled with admirable ease and perfect intonation. Her Elektra stamps her as a great artist, musician, and vocal tragedienne. As Chrysothemis, Frances Yeend had full opportunity to disclose her gorgeous, penetrative voice and her histrionicism to full advantage.

The third star in the production, Martha Lipton, the Clytemnestra of the cast, projected remarkably well the difficult role of the mother-murderess. In lesser roles, Paul Schoeffler, baritone, and Julius Patzak, tenor, made successful debuts here and gave reason for high praise.

■ Earlier symphony concerts within the month were highlighted by Bachhaus' memorable performance of the Brahms' D Minor concerts, and Piatigorsky's return, after a three-year absence, with his newly acquired "Batta" Stradivarius to play more magnificently than ever the Dvorak B Minor Concerto for Cello and Orchestra. This performance, combined with Reiner's eloquent reading of the Tchaikovsky Fifth, made the concerts of Mar. 22-23 among the most notable of the season. Seldom do concerts evoke such unrestrained expression of musical satisfaction as was exhibited on this occasion. Piatigorsky returned to play an encore (almost unprecedented at symphony concerts here), Bach's solo Prelude in C Major.

The following midweek concerts presented two long works — Mozart's Quartet Concertante in E-flat for oboe, clarinet, bassoon, horn, and string orchestra, and Beethoven's Violin Concerto. The evening offered an interesting contrast between ensemble writing in the classical style for soloists concertante with their own ensemble, and a work which is perhaps the epitome of development of solo virtuoso performance backed by full orchestral accompaniment.

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In the Mozart work, Mr. Reiner presented the orchestra's first-desk players—Ray Still, oboe, Clark Brodie, clarinet, Leonard Sharrow, bassoon, and Philip Farkas, horn—as a solo quartet of remarkable quality, in a performance of finesse, brilliance, and surpassing musical beauty. This reviewer, who has been listening to Mr. Reiner for many more than his Chicago years, has never before heard him play Mozart of such delicacy, grace, and clarity, as in the background with which he supported his distinguished quartet in this work.

The young and rising violin virtuoso, Michael Rabin, was soloist in the Beethoven Concerto. Three years after his first Chicago appearances, it is evident that while maintaining a phenomenal technical prowess, Mr. Rabin has begun to consolidate his musical ideas and his violinistic skills—the result, a tone warmer and less brittle, and musical expression that is more individual and less derivative, with a growing ability to communicate something besides pyrotechnics to his hearers. While his reading of the Beethoven was by no means profound in thought, it was technically sound, coherent of line, and musically pleasant.

■ On April 8, Wilhelm Backhaus returned to an Orchestra Hall that was full to the rafters. Playing again an all-Beethoven program, he began with the Sonata in F Major (Op. 10, No. 2), that deceptively simple-sounding, sunny piece which finishes with a presto that is a terror to a pianist—unless he is Backhaus, and can sail through it as if running before a fresh breeze! The Diabelli Variations were given a masterly performance marked by wide interpretative and tonal variety, and a most tenderly lyrical playing of the last five variations. The second half of the concert opened with a beautifully relaxed and understated presentation of the little Sonata in F Minor (Op. 78) as a perfect prelude to the great F Minor (Op. 57, "Appassionata") in a reading of such depth, passionate understanding, and glorious sound as to have been unmatched in this hall in many seasons.

■ The week end concerts of mid April brought two visiting orchestras to Orchestra Hall audiences—the Mozarteum of Salzburg, and Dorati's Minneapolis Symphony. The Salzburg group of 44 well-disciplined young musicians under the brisk baton of Ernst Maerzendorfer opened their All-Mozart Program with a clean-cut reading of the Overture to *Idomeneo* followed by the D Major Divertimento and the Symphonie Concertante with solo oboe, clarinet, bassoon, and horn. A less business-like approach to the orchestral scores performed would have added considerably to the listeners' pleasure. Emmy Loose, soprano, and Ralph Herbert were soloists of the evening. Their arias from *The Marriage of Figaro* and *Cosi fan Tutte*, and the concert aria, "Voi avete un cor fedele," for soprano, together with the closing "Linz" Symphony, comprised the program's second half. The chic Mme. Loose, of the Dugazon genre, exploited her flexible coloratura, excellent diction and perfect intonation in delightful interpretations of her arias, sung in true Mozartean tradition. The personable Mr. Herbert made a hit with the well-projected, lively performances of his various arias.

■ A concert for the benefit of the Illinois Federated Music Clubs' scholarship fund for Interlochen National Summer Music Camp, at Orchestra Hall on April 6th, proved to be an evening of unique interest and charm. Presented by the well-known musicologist, lecturer, and flautist, Carleton Sprague Smith, who also played the three recorders used in the orchestra, the Consort Players, a group performing on ancient instruments, and the Apollo Boys' Choir, directed by Coleman Cooper, played and sang music of Shakespeare's time, including songs from Shakespeare's own plays, settings of verse by Ben Jonson, and a variety of other works, some of which are alluded to in Shakespeare's plays. Musical settings were by William Byrd, John Dowland, Thomas Morley, Orlando di Lasso, and other composers of the period less familiar to the general listener.

Besides Mr. Smith's recorders, there were two virginals, a lute, a cittern and a pandora, all plucked instruments, a treble viol and a viola da gamba, played with bows, and a drum, comprising an ensemble of perfect balance, though somewhat fragile in tone.

Mr. Smith made the scholarly introduction and commentaries, quoting in each case the Shakespearean texts or allusions concerned in each work. Of especial beauty were the individual skill of lute-player Joseph Iadone, Blanche Winogron's virginal playing, and the purity and sweetness of the two voices, soprano Helen Boatwright and tenor Russell Oberlin, who sang the solos. The Apollo Boys' Choir, who look and sing like cherubs, were particularly appealing in their performances of di Lasso's "Echo Song," and the four variant arrangements of "Old Hundred." Other special favorites with the listeners were the familiar traditional "Greensleeves," an anonymous setting of "O Willow" from *Othello*, and Thomas Morley's duet setting of "It Was a Lover and His Lass" from *As You Like It*.

While the house was fairly well-populated, plenty of seats were still available. People who stayed away missed one of the truly outstanding concerts of this season.

■ The Minneapolis Symphony Orchestra, not heard here for several seasons, returned to give an inviting program under its conductor, Antal Dorati, in Orchestra Hall, Apr. 15. The merits of this body of splendid musicians were most apparent in the dramatic "Medea's Meditation and Dance of Vengeance" by Barber, which opened the concert brilliantly. Following was Bartok's fantastically conceived Violin Concerto played by Tossy Spivakovsky, whose affinity for the score, shared by Dorati and the orchestra, was apparent throughout his virtuosic performance. Mozart's Symphony No. 40 was given a performance too perfunctory to be remembered with especial pleasure. The closing number was the orchestral suite from the ballet "La Giara" (after Pirandello) by Casella, with Richard Piage singing the tenor solos.

■ The Apollo Musical Club of Chicago, one of the country's oldest choral societies, ended its 84th season with a presentation of Mendelssohn's

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"Elijah" in Orchestra Hall early in April, under its conductor Henry Veld. The choristers, attuned to their leader's vigorous baton, sang with exuberant spirit, but too lustily throughout the performance to give the score's lofty passages their just due, or to allow sufficient contrast in the over-all production. Nevertheless, Mr. Veld must be praised for his musicianly, dedicated approach to Mendelssohn's Music-Drama and for his choice of soloists. Louis Sudler, in the title role, gave another of his stirring portrayals of the Prophet.

In the excellent tenor Ralph Nielsen, Mr. Veld found another authoritatave singer imbued with a large, well-used voice of considerable beauty that was heard to full advantage in solos, duets, and concerted numbers. Though the two male soloists took first honors, Mr. Veld was happy too, in his choice of Jan Rodriguez, soprano, and Evelyn Reynolds, contralto. Both are experienced in the oratorio tradition, and voiced their individual roles admirably.

■ In a program requiring much stamina, and one to challenge the recitalist's interpretative gifts and technical prowess, Byron Janis aroused anew the interest of his large Orchestra Hall audience on Mar. 25.

An immediately alive, refreshing performance of Paradies' Toccata in A Major was followed by a thoughtful, beautifully executed account of the C-sharp Minor Sonata (the "Moonlight"). Moussorgsky's "Pictures at an Exhibition" exhibited every facet of this extraordinarily gifted pianist's artistic gifts to full advantage. But it was in his simple, exquisite playing of Mendelssohn's Two "Songs without Words" and Scherzo in E Minor, and in a group of Chopin (Three Mazurkas, the D-flat Major Nocturne, and the Impromptu in A-flat Major) that Mr. Janis surpassed himself. He displayed a colossal technic, the big line, and the right temperament, in his performance of Liszt's Hungarian Rhapsody No. 6, which closed the concert brilliantly.

■ The Jordan String Quartet of Butler University (Eric Rosenblith, violin; Ferdinando Cortellini, viola; Mildred Lind, violin; and Gilbert Reese, cellist), currently midway in their second annual Spring Festival (April 11-May 16 at the Indiana World War Memorial), has been chosen by our Government to tour Europe this summer and early fall in the famed Amerika Haeuser tour. They will be the only American Quartet to make this junket.

Mr. Reese, who is also the principal cellist of the Indianapolis Symphony Orchestra, will fill solo engagements in Europe, in addition to the Quartet's concert activities.

DOSHA DOWDY and RENÉ DEVRIES

CLEVELAND

■ The 20th pair of symphony concerts underwent a change from an all-Beethoven program with Erica Morini as soloist—due to the fact that Heifetz had appeared in a special all-Beethoven program in the Violin Concerto. Thus the Tchaikovsky Concerto was substituted, to which Morini brought all her superlative powers of exciting interpretation. The orchestral portion of this concert consisted of Rossini's sprightly Overture to *L'Italiana en Algeri*, Mozart's Divertimento in D Major for winds and strings, and Music for Orchestra (Op. 50) by an American composer hitherto unknown in these parts—Wallingford Riegger—and, of all things, in celebration of this composer's 70th birthday. The work was absorbing, well constructed on 12-tone principles, yet employing some honest-to-goodness examples of old fashioned fugal sequences. The composer was warmly applauded and took several bows from the stage.

■ On Apr. 1 Mr. Szell reminded his listeners of the Easter season with an eloquent rendition of the *Parsifal* Prelude and the Good Friday Spell; the holiday spirit was further enhanced by a first performance of Howard Hanson's "Sinfonia Sacra," a work inspired by the Biblical story of the first Easter in the Gospel of St. John. In the Mozart Concerto for Clarinet and Orchestra, Robert Marcellus, the assisting artist, handled his instrument with taste and agility. Rimsky-Korsakoff's Russian Easter Overture was an appropriate and joyous ending to this program.

■ Soloists for the ensuing pair of concerts were Ward Davenny and Arthur Loesser, respectively director and piano department head of the Cleveland Institute of Music, in a finely drawn and spirited performance of the Mozart Two-Piano Concerto in E-flat Major. With George Szell's exemplary Mozart devotion infusing the work, it was a highly enjoyable performance. On this occasion an orchestral work called "Meditations" by Gottfried von Einem was introduced. Audience and critics agreed that it was negligible stuff.

■ The recital field was not neglected during the month either. The Brudno management presented Jean Geis, winner of the National Federation of Music Clubs young artists award several years ago in a beautifully played piano recital at Severance Chamber Music Hall. It was a formidable program, meticulously and sensitively performed before a sold-out enthusiastic house. Leonard Shure appeared at the West Shore Lakewood Auditorium, repeating his New York Carnegie Hall recital with the same triumphant success. Mr. Shure also was the fêted soloist the same week when he performed the Beethoven "Emperor" Concerto in his masterly style with the Akron Symphony Orchestra in its fourth and last concert of the season. Under the brilliant leadership of Laszlo Krausz, this young orchestra has made admirable strides towards a fine ensemble. Two popular Cleveland pianists graced the concluding Twilight concerts under Rudolph Ringwall's baton. Eunice Podis was the efficient protagonist in a Gershwin program to which she contributed the Concerto and the "Rhapsody in Blue," while Dorothy Humel displayed her technical prowess in the Tchaikovsky B-flat Minor Concerto. Both young artists scored a rousing success.

■ The Russian cellist Mstislav Rostropovich had a reduced Cleveland Orchestra of 50 musicians under the baton of Mr. Ringwall at his disposal, and it was an overwhelming experience to hear the Saint-Saens A Minor as well as the Dvorak Concerto performed with such exquisite tonal grace, such magnificently controlled abandon, and such rhythmic incisiveness. His fabulous technique was dazzling but completely at the service of the music. Cheers and bravos evidently pleased this amiable and personable artist.

■ The Fortnightly Musical Club presented a program by Marianne Matousek, pianist, and Margaret Szabo Vegso, contralto. The latter appeared in Hungarian costume for national

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songs by Bartok, Kodaly, Brahms, Robert Franz, and other classics. Miss Matousek offered music by Mozart, Chopin, and Ravel. It was an interesting program. ROSE WIDDER

SAN FRANCISCO

■ Gerard Souzay, young French baritone, completely enthralled his audience on the evening of Mar. 19 when he sang at the Veterans' Auditorium, under the management of Spencer Barefoot. In an exacting program Souzay proved himself an impeccable interpreter of Schubert, Wolf, Lully, Duparc, Poulenc, and Ravel. His ability to endow each song with amazing individuality and style, plus his regard for the texts of what he was singing, caused each number on his recital to become a living experience to his audience—an accomplishment seldom achieved by singers. The beautiful texture of his voice, his nuances of color, and his infallible sense of phrasing all contributed towards making this recital one of the major musical events of the season. At the piano, Dalton Baldwin was an unusually imaginative and resourceful accompanist.

■ In the spring of 1955, Enrique Jordá prepared "The Messiah" of Handel for special performance, outside the regular subscription series of symphony concerts, and the response was such that now a great choral work is to be presented annually during the Easter season. The choice this year (Mar. 31 and Apr. 1) was Beethoven's complex and turbulent "Missa Solemnis," which was given with Jordá's customary attention to detail, casting an enlightening and refreshing glow upon many of the lyrical passages of Beethoven's score. This was, however, a performance in which the intentions of the conductor were not always fully realized: the enormous orchestral climaxes lacked power and decisiveness, and the monumental character of the work was not consistently maintained.

Some 300 voices from various choruses of the University of California delivered their taxing assignment with dedicated fervor and surprising authority under the direction of Robert Commanday.

Much beautiful singing was contributed by the four soloists: Lois Marshall, Canadian soprano made a most favorable local debut, Nan Merriman was in particularly beautiful voice, and Jan Peerce displayed his habitual fine musicianship. But it was the bass-baritone, Yi-Kwei Sze, whose voice, both in quality and in style, proved closest in spirit to the liturgical mood of Beethoven's music.

■ Bruno Walter was greeted by a tumultuous ovation for his magnificent conducting of the San Francisco Symphony Orchestra on the evening of Apr. 7. The program was in no way unusual, but each work was interpreted with such loving knowledge of the composer's intentions that one left the Opera House with the feeling that one had been listening to new music! A wonderful clarity of tone and tender joyousness distinguished the "Siegfried Idyll," and a full-bodied reading of the Brahms' Third Symphony brought the concert to a fitting close.

Enrique Jordá returned to the podium on Apr. 12, conducting with great eloquence the Prelude and Love-Death from *Tristan*. Guest artist was Gregor Piatigorsky performing Schumann's Cello Concerto. The extraordinary splendor of his tone and the virility of his playing did much to overcome the somewhat tedious and lugubrious nature of this work. Novelties on the program were Sheinfeld's harmonically interesting "Fantasia" and Liebermann's Concerto for Jazz Band and Symphony Orchestra, in which Bob Scobey's Band joined forces with the symphony orchestra. The results were entertaining but a bit difficult to digest after the beautifully interpreted *Tristan* music.

■ On the evening of Apr. 4 the Grillier Quartet was heard at the San Francisco Museum of Art in an all-Mozart program, the highpoint of which was their beautifully balanced portrayal of Mozart's quintet with Reginald Kell as guest artist. The occasion marked Kell's first appearance in these parts, and the renowned clarinetist demonstrated admirable technique and elegance of style.

ALAN CAMPBELL

MRS. MERRIWEATHER POST *and* HOWARD MITCHELL

"Music for Young America" Series

More than 34,000 high school students have requested seats for the National Symphony's "Music For Young America" series of free concerts to be presented in Washington from April 27 through May 30. Fourteen thousand youngsters will come from an area within 50 miles of the Nation's Capital, and more than 20,000 have sent in applications from as far away as Idaho, Colorado, Texas, and Florida. Twenty-eight states will be represented in the concert hall, according to requests already in, with several more states pending.

The idea for the free series started with Howard Mitchell, Music Director of the National Symphony Orchestra. For years, he had watched the hundreds of thousands of young men and women pour into Washington for their annual visit to our Nation's shrines. They visited all of the buildings and monuments, saw the great art in the National Gallery, but still Mitchell felt they were missing the living culture of their country by not hearing fine music.

Last fall, Mrs. Merriweather Post, First Vice President of the National Symphony Orchestra Association, and one of Washington's foremost citizens, made possible the fruition of Howard Mitchell's dream with the added hope that thousands of young people who would hear a symphony orchestra for the first time would go home with an added interest in their own orchestras. If their town had no musical organization, it was her belief that they might be interested in helping to start one, so that every town and community represented at the concerts would benefit from "Music For Young America."

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In November, Orchestra Manager Ralph Black, working with Mrs. Edith Morgan, coordinator of the new idea, started getting in contact with all 35,000 secondary schools in the United States to tell them of the project. The story was sent to every daily newspaper in the United States and all wire services did special stories on the series.

The concerts will begin on the final Friday in April. Howard Mitchell has selected programs that will be basically "introductory" in nature, with a strong emphasis on American music. Youngsters who will hear an hour-long evening concert will leave the hall at about 8:45, in time to continue their trip around Washington.

In addition to the "Music For Young America Series," the National Symphony is conducting the Merriweather Post Contest for young instrumentalists. Two hundred and eighty applications were received from 43 states before the March 10 deadline. Regional eliminations are being held in various cities around the country, with the finalists scheduled to appear with the National Symphony during the final week of the "Music For Young America" series. The winner will receive a year's scholarship to Juilliard, $500 and a solo appearance with the National Symphony Orchestra.

Some tickets to the free concerts will still be available for youngsters who will be coming to Washington during the month of May. Those interested are asked to write: The National Symphony Orchestra, Washington, D.C.

NATIONAL NOTES . . . . . .

Izler Solomon has been named permanent conductor of the Indianapolis Symphony Orchestra. . . . The **Walter W. Naumburg Musical Foundation** will sponsor the following artists in debut recitals next season in New York City's Town Hall: **George Katz,** pianist (Juilliard); **Wayne Conner,** tenor (Curtis); **Donald McCall,** cellist (Curtis). These winners of the 32nd annual Naumburg competition were selected from 76 applicants. . . . **Ward Davenny,** Director of the Cleveland Institute of Music, has joined the **Albeneri Trio,** replacing as pianist of the group the late **Erich Itor Kahn,** one of its founders. The other two members are **Giorgio Ciompi,** violinist, and **Benar Heifetz,** cellist. . . . Five new **Louisville Orchestra Commissions** have been announced by Norman Isaacs, President of the Louisville Philharmonic Society. The composers are **Colin McPhee, Niels Viggo Bentzon, Roger Goeb, Herbert Elwell,** and **Klaus Egge.** . . . **Vladimir Golschmann,** who has just completed his 25th season as Conductor and Musical Director of the St. Louis Symphony, has been re-engaged for the 1956-57 season. During the season, **Jascha Horenstein** and **Fernando Previtali** will guest-conduct in order to permit Mr. Golschmann to fill European engagements.

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THE INTERNATIONAL SCENE

VIENNA

■ The climax of the crisis at the Vienna State Opera is that Karl Boehm has resigned as director, and will appear only as conductor at the opera house. The manner in which the Viennese press brought about the fall of director Boehm may have been not quite on the level, but it must be stated clearly and irrevocably: this time the director of the Vienna Opera was not felled by a clique or through intrigue — as happened formerly to Mahler and Richard Strauss—and the reason was not his too tyrannical ruling of the house. The entire Viennese public unanimously turned against the lighthearted way in which Boehm endangered the *niveau* and the reputation of the State Opera. The booing which greeted him before the *Fidelio* was the greatest—and most deserved —theatre-scandal in the history of the opera. It seems to have purified the atmosphere, and Boehm too has now conceded in an open letter his mistakes and offered his services as guest conductor. The question of who will be his successor is now uppermost. The minister has negotiated with Karajan, and it looks as if the die was already cast.

In the meantime, Mario Rossi made his guest appearance at the Opera, where he conducted new productions of *Turandot* and *Don Carlos*. His Italian *brio* stimulated even the somewhat tired Viennese ensemble. *Don Carlos* was a great success, and particularly memorable for the bass singing of Joseph Greindl (formerly from Berlin) as King Philip. A new production of Puccini's *Manon Lescaut* was conducted by Moralt. Only the staging of Günther Rennert was remarkable; everything else was pale routine.

■ As if to give Vienna audiences a glimpse of real greatness in music, Otto Klemperer conducted at the Concerthaus, Bach, Brahms, and Beethoven (7th Symphony). Since the passing of Furtwaengler, Beethoven has not been played hereabouts with such natural simplicity, authenticity of tempi, and powerful grandeur of expression. Klemperer is fresher and has more sweep than he had in past years. He is the symbol of a time far away and grandiose, reaching into our much poorer present, which does not know such personalities in its musical life.

One of the best among the young conductors, Rafael Kubelik, made a long West European tour with the Vienna Philharmonic Orchestra. Mozart is his forte, also Dvorak and modern composers (Frank Martin), but Beethoven's "Pastoral" was disappointing.

Carlo Maria Giulini, after a hiatus of many years, conducted again in Vienna. The great magician of orchestral sound satisfied the ear but left higher demands unfulfilled. Joseph Keilberth conducted two grandiose and too rarely performed choral works: Mozart's "Vesperae Solennes" and Janacek's "Missa Glagolskaja" with a Czech solo quartet. Finally, Paul Strauss, young American conductor, who had conducted chamber orchestra concerts in Vienna, was presented on a big scale for the first time and received, with Bartok's "Bluebeard's Castle," a great and genuine success.

DR. ERICH JANTSCH

FRANCE

■ The Grand Théâtre at Bordeaux mounted *Idomeneo* by Mozart, a French first performance, with the assistance of artists from the Paris Opera: Janine Micheau, and Libera de Luca headed the cast which was under the musical direction of G. Cloez. The settings by R. Lalande were astounding. The Théâtre at Nancy presented *Le Fou* (The Fool) by M. Landowski. The subject is of frightening immediacy, with craftsmanlike music in a moderately modern idiom. Finally, Besançon gave the first performance of *Genevieve*, a ravishing comic opera by Jose Bruyr, who based the story on a tale from Boccaccio, with music by the distinguished Swiss composer Aloys Fornerod. I should also mention the world premiere at the Munich opera of *Don Juan de Manara* by our compatriot Henri Tomasi, who has devoted himself completely to the musico-dramatic stage. As reported, this was a gala evening of which we in France can be proud.

■ Paris has had some interesting concerts. The two last ones, organized by the Domaine Musical at the Théâtre Marigny, are among the most representative of the entire season. Thanks to the activity of the young composer, the 12-tonist Pierre Boulez, who is its director, we heard important novelties. First the "Oisaux Exotiques' by Messaien for piano, small orchestra of wind instruments, xylophone, glockenspiel, and percussion. This score utilizes uniquely the songs of birds from India, China, Malaya, and the two Americas. The percussion instruments are used only in Greek and Hindu rhythms. For the listener it is a fairy tale of sound, a tapestry of prodigious variety conjured up by an orchestra handled with unbelievable mastery. At the piano that extraordinary musician, Yvonne Loriod and the youthful conductor Rudolf Albert of the Bayerischer Rundfunk, Munich, brought the new work by Messiaen to a triumphal success.

Then came *Le Marteau sans Maître* by Pierre Boulez, whose creations have raised great curiosity. This is a cycle of instrumental and vocal pieces written around a poem by Rene Char. The instruments are flute, guitar, viola, xylophone, glockenspiel, vibraphone, and (importantly used) percussion. The voice (contralto) is treated like an instrument. So is the poem, of which the musician utilizes the syllables in accordance with their tone and rhythmic value. Boulez, formerly a pupil of Messiaen, a great admirer of Varèse, and a composer who is familiar with Musique Concrete, pushed the use of the duodecaphonic scale to its very extreme, gaining from this procedure his rhythm, color, and nuances. But, he is too much a musician not to let the music in himself sing out, and his work produced a magic which enthralled the listeners. The composer was fervently applauded. Also at the Domaine, we heard works by H. W. Henze, the author of *Boulevard Solitude*, of K. H. Stockhausen, Luigi Nono, von Webern, and a fine performance of the Symphony for Wind instruments by Stravinsky.

■ Of course the symphonic season continues. In earlier reports I have mentioned the success of Andor Foldes at the Concerts Lamoureux. Other American artists have visited us too. At the head of the Société des Concerts, the great conductor Jascha Horenstein led a program suitable to his high artistic station: the "Prague" Symphony by Mozart, the Third by Brahms, and the Symphony in Three Movements by Stravinsky. The singer Lucretia West, who enchanted us with her ravishing voice, was especially moving in Mahler's "Kindertotenlieder." Lili Kraus played Mozart with nervy esprit, clarifying the structural logic of the music. As against this conception, Clara Haskil's is characterized by purity and faithfulness of phrasing. The appearances of this great artist are always attended by enthusiastic admirers. Among recitals, I also want to mention that of the famous Russian violinist Oistrakh, and those of the no-less-renowned German baritone Fischer-Dieskau: both attracted capacity audiences and gave memorable evenings.

SUZANNE DEMARQUEZ

GERMANY

■ For the first time since the War the Vienna Philharmonic has come to Berlin. It was conducted by Rafael Kubelik, who made his Berlin debut on this occasion, which was far from successful, let alone memorable. Both the orchestra and its conductor looked and played rather strained, and the famous "golden tone" of the strings was conspicuous through its absence. Daily critics, worried about what to say, ventured on treatises of the political and cultural aspects of this visit instead of writing about the performances.

■ The West Berlin Städtische Oper staged a double-bill, consisting of Peragallo's *La Collina* and Dallapiccola's *Volo di notte*. Both were received with a sort of shamefaced applause and some frank booing, though the audience left no doubt that it was blaming the management for the acceptance of these works rather than the individual singers. Richard Kraus conducted, Wolf Völker directed, and Alfred Siercke designed. Easter week brought the customary *Parsifal* performances, with Hans Beirer singing the title role, Helene Werth as Kundry, and Alfons Herwig as Amfortas, and conducted by Kraus. Immediately after Easter the full Ring cycle began, led by Arthur Rother.

■ The East Berlin Staatsoper contributed another Easter premiere: *Cavalleria Rusticana* and *Pagliacci*. The first suffered from inadequate singing throughout, and the conductor lacked the necessary stamina, which alone makes these veristic works acceptable for us; the second had an ingenious setting (a decaying Sicilian amphitheatre with broken Corinthian pillars, designed by Edmund Erpf), and the singing of Helge Rosvaenge (Canio) and Maria Corelli (Nedda) was on a higher level, if sometimes ruined by the same conductor who had been so successful in making *Cavalleria* a big bore.

■ After the unexpected resignation of Günther Rennert as Intendant of the Hamburg Staatsoper during the early part of this year, his chief designer, Alfred Siercke, announced that he will leave Hamburg at the close of the season. Now Leopold Ludwig, Generalmusikdirektor of the Hamburg Opera, has asked for a premature release from his contract. He had been criticized by the Hamburg state authorities for his frequent absence, conducting only 60 performances during the ten-and-a-half-month season. Nothing has been decided yet, but the whole Hamburg affair—by no means the only one upsetting German opera fans—is an alarming sign that something is wrong with the outwardly so prosperous German operatic scene. In any case, Heinz Tietjen, who will be in charge of the Hamburg Intendanz with the beginning of the 1956-57 season, faces a very difficult situation.

■ Cologne premiered two American short operas: Leonard Bernstein's *Trouble in Tahiti* (European first performance)and Lukas Foss' *The Jumping Frog from Calaveras*. Both were warmly applauded by public and critics alike and I am told that the productions left nothing to be desired.

■ A more ambitious, definitely less rewarding undertaking was the first performance anywhere of Henry Tomasi's *Don Juan de Manara* at the Munich Staatsoper. The libretto, adapted from the mystery play of the same title by Oscar Vladislav de Lubicz-Milosz, shows Don Miguel (Don Juan) as a tired and disgusted man, struggling for humility and purification. He becomes a priest of love and divine grace who works a miracle with a lame beggar, answering the last temptation of the Spirit of the Earth with a prayer: "Lord, free my soul from the prison of the body." The music follows the well-established lines of Puccini, d'Albert, Korngold and Ravel. Small melodic bits are sandwiched in between sumptuous, languishing harmonies. The whole opera is a very conventional work, miles apart from the spiritual loftiness of Claudel-Honegger's *Joan of Arc*, and it is an open question whether it would have been received as politely by the public in a production less excellent than that of the Bavarian State Opera, conducted by André Cluytens, staged by Rudolf Hartmann, and sung by a cast which included such famous artists as Bernd Aldenhoff, Marianne Schech, and Josef Metternich.

HORST KOEGLER

LONDON

■ The Henry Wood Concert Society gave a performance of the *Dream of Gerontius* in commemoration of the late Sir Henry's birthday. The soloists were Marjorie Thomas and William Herbert, both of whom have been heard in previous performances of this work. The interpreter of the dual roles

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of the Priest and Angel of the Agony, however, was new — the Canadian Norman Farrow. His bass-baritone voice has a wide range of warmth and sonority. His phrasing and fervid expression indicate that he is likely to prove an artist of distinction. I was much impressed by his delivery of the Priest's opening words, which were sung with the true *solemne con elevazione* indicated by the composer.

■ The veteran Pierre Monteux returned to London for an all too brief visit to conduct the R.P.O. in the International Celebrity Concert Series. It is impossible to believe that he is 82; in all my experience, there have been few conductors who accomplish so much and obtain such magnificent playing with such economy of gesture. The Schumann "Manfred' Overture was followed by a beautifully molded and sensitive reading of Mozart's Symphony No. 39. In two Bach piano concertos (No. 5 in F Minor, and No. 7 in G Minor) the soloist was Rosalyn Tureck, who (as I have written in a previous London column) has, by her innate understanding and consummate artistry, been recognized here as an ideal exponent of Bach. The concluding item was Ravel's "Daphnis and Chloe" Suites 1 and 2. No one living today has such a close connection with this music as Monteux; he conducted the premiere of this ballet in Paris in 1912. He gave a performance of compelling dramatic power and vitality, and enjoyed a deserved ovation from both audience and orchestral players. Not even for Beecham have I heard this orchestra play better.

■ The Royal Philharmonic Society's March concert consisted entirely of Russian music from three distinct periods—"Stenka Razin," the symphonic poem by Glazounov (which had its first performance in 1889), Rachmaninov's Third Piano Concerto (in which the composer was himself the soloist at the world premiere in New York in 1909), and Shostakovitch's 5th Symphony (1937). At this concert the soloist in the Concerto was Gina Bachauer, who played with virtuosity and emotional grandeur. The orchestral accompaniment however, was occasionally a shade too loud in the delicate passages. The Shostakovitch — undoubtedly one of his greatest works —was impressively played under Sargent, especially the Largo.

■ Dr. Edmund Rubbra's Piano Concerto in G was premiered at the final concert of the B.B.C. Symphony Orchestra's winter season. The soloist was Denis Matthews, who coped with the considerable difficulties of his by no means grateful role with distinction. The Concerto is in three movements scored for an orchestra of medium size. The first section bears the curious title "Corymbus" (a botanical term); the second, "Dialogue" (*Lento e Solemne*); and the finale, "Rondo," in which the organ is added near the end. The composer's thematic invention is most striking in the Dialogue section, but the Finale, though cleverly, if rather flashily scored, fails to make the same impact. Rubbra's later works have usually demonstrated originality and fresh ideas. As he himself is an accomplished pianist, it is somewhat strange that he is considerably less impressive in this Concerto than in his recent Sixth Symphony.

■ Warren Rich, a young American pianist, who studied with Madame Rosina Lhevinue at the Juilliard School in New York, gave his first London recital at Wigmore Hall, the main items in his program being Mozart's A Minor Sonata (K. 310), Schumann's "Kinderscenen," and Prokofieff's Seventh Sonata. He has a warm and sensitive touch, a fluent style, and plays with technical assurance.

ARTHUR NOTCUTT

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ALDO PARISOT 'CELLIST

OBITUARY

■ THOMAS DE HARTMANN, Russian-born pianist-composer, died suddenly at his New York City home Mar. 28, aged 70. At the age of 11, he commenced his study of composition under Anton Arensky, and piano with Mme. Essipoff-Leschetizky. Fokine, Pavlova, Nijinsky danced to his music at the Russian Imperial Opera, and his works were heard at the Moscow Art Theatre. He fled from the 1917 Revolution, settling in Garches, near Paris. His music was played and sung in Paris, Brussels, and in other capital cities of Europe. Several of his published works were premiered in the United States by Serge Koussevitsky and Leopold Stokowski. In recent years, Mr. de Hartmann made his home in this country and was at the time of his death busily engaged in preparing and rehearsing for his first Town Hall (NYC) presentation of his compositions. Plans for this concert, announced for April 15th, were valiantly carried to completion by Mme. de Hartmann as a memorial tribute.

INTERNATIONAL NOTES . . . . .

Andor Foldes, Hungarian-born American pianist, was awarded the German Order of Merit, First Class, for his fostering of "German-American relations through his music" and also for his work toward the building of a Beethoven concert hall in Bonn. . . . Harpsichordist **Ralph Kirkpatrick** is now on an extensive tour of Europe that includes performances in England, Austria, Italy, Switzerland, and Germany. He plans to return to this country the first week in August. . . . Pianist **Gyorgy Sandor's** current tour of Europe includes appearances with major orchestras in Frankfort, Zurich, Luxembourg, Vienna, Salzburg, London and other British cities. In April he played the English premiere of **Mario Peragallo's** Piano Concerto. . . . **Hans Schwieger** has been appointed General Music Director of the City of Nuremberg, Germany. He will be in complete charge of all operatic and philharmonic performances for the German city, at the same time retaining his post as Conductor of the Kansas City Philharmonic. He is the first conductor to be in charge of the musical life of two cities on two continents, and will alternate between Kansas City (October-March) and Nuremberg (March-October). . . . **Alfred Wallenstein** and the Los Angeles Philharmonic left on April 25 for a good will tour of the Far East, where they are booked for 58 concerts in a 10-week period in Japan, The Philippines, Thailand, Burma, Okinawa, and Korea. . . . **The New York Woodwind Quintet** will undertake the first chamber music tour of South America, in August and September of this year, through the International Exchange Program of ANTA. The instrumentalists are: **Samuel Baron,** flute; **Jerome Roth,** oboe; **Bernard Garfield,** bassoon; **John Barrows,** horn; and **David Glazer,** clarinet. . . . .

HERE and THERE

Famed sculptress MALVINA HOFFMAN *shows pianist* RUTH SLENCZYNSKA *(left) a medallion of herself as a child of* 14. *Commissioned by the San Francisco Foundation, the three-inch gold medal will be presented, together with* $5000, *to the winner of the* 1956 *Kimber Award in Instrumental Music (finals, May* 26, *San Francisco State College), an annual award established by millionaire chicken farmer John Kimber, who himself chose Miss Slenczynska as a symbol because as a mature artist she has realized the promise of a precocious talent.*

Impact

■ This seems to be an active season for storks and physicians carrying little black bags and peering under bushes (so we always heard)—and the Met artists are starring. It looks like there will always be a supply of prospective sopranos coming up. **Giullo Gari,** leading tenor, and his attractive Gloria proudly introduce Gail Andrea to their public; and **George London,** leading bass-baritone, and lovely Nora London have welcomed small Marina (echo from "Boris," George?)

■ A lovely story came in from **Hans Kuppenheim** anent the concert of the Budapest String Quartet in Louisville, Kentucky. The printed list of Schumann, Mozart, and such went on at an admirable level. But after the intermission a change of program was announced. An "illustrious cellist" (by happenstance in the audience) would join the Quartet in playing the Schubert Quintet, they said. Miracles of radiant tone resulted, the fine Budapest players being spurred to extra eloquence of sound by the self-invited instrumentalist — Gregor Piatigorsky. And I'd be willing to wager the cellist enjoyed the impromptu appearance even more than his own scheduled dates of the next couple of evenings with the Louisville Symphony. For the audience, this was a once-in-a-lifetime, delicious surprise!

JAN PEERCE *and* HILDE GUEDEN *enjoy some midwinter Miami sun in between performances of* La Bohème *with the Miami Opera Company. Rodolfo and Mimi never had it so good.*

■ Distinguished young Israeli violinist **Ruben Varga** was featured soloist at the dinner honoring Mayor Robert F. Wagner on April 15. Mr. Varga, whose life and career have been intertwined with the history of his native country, included on the program his composition "Hebrew Fantasy." Mayor Wagner was presented with the first "Light of the World" Award from the World Academy in Jerusalem.

■ 81 concerts in 83 days is the record chalked up by **Ruth Slenczynska** on tour with Arthur Fiedler and the Boston Pops Orchestra. This was a return to the forum for the former piano prodigy after a 10-year absence. One of the celebration gifts which she received, plus press acclaim, was a double-page spread from a house program of Boston's Symphony Hall, dated 1934. The left-hand page was a Baldwin Piano advt. with a photo of nine-year-old Ruth, hailed as "the musical sensation of the day."

■ **Doris Okerson,** mezzo-soprano, has scored in major singing engagements in this country and is now on tour in Europe, having completed a 12-week stint ranging from the Near East—Cairo, Beirut, Tel Aviv, Istanbul—to Athens and the capitals of the Balkan countries. She will be heard in Paris, West Germany, London and other cities in the British Isles, and the Scandinavian circuit before her return to America. Miss Okerson, who is contralto soloist at Riverside Church in N.Y.C. and made her operatic debut in 1955 with the Philadelphia Grand Opera Company, has a busy and interesting season ahead in festival and recital.

■ I see that the **Lyric Quartet (Wilbur Isaacs,** director) will sing on the Carnegie Hall program of the Dessoff Choir. Personnel of the solo quartet includes **Susanne Der Derian,** soprano, **Charlotte Carlson,** alto, **Constantine Cassolas,** tenor, with **Mr. Isaacs,** bass. The ensemble is under the management of **Constance Wardle.**

■ April weddings, besides Gracie's and Margaret's (Truman not Windsor) include the **Julius Katchen** ceremonies April 10th in Paris. The bride is Ariette Patoux, daughter of the former director general of the French Railways in China and Indo China—before the late unpleasantnesses—and she herself holds a B.A. degree from the Univ. of Paris and is studying at the School of Oriental languages in the famous city on the Seine. Julius Katchen, after an early pianistic success in this country, was awarded a French Government Fellowship, and since 1948, has circumnavigated the globe, appearing in solo recital and as guest artist with major symphony orchestras on five continents.

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SCHOOL NEWS

By GID W. WALDROP

The LaSalle Quartet will spend the summer touring the South Pacific and adjoining areas, and finish off with a run-through of seven or eight European countries. The Quartet, in residence at the Cincinnati College-Conservatory of Music since 1953, has traveled widely in the U. S. and Europe. Standing (l to r): HENRY MEYER, *1st violin;* JACK KIRSTEIN, *cello;* WALTER LEVIN, *1st violin; at the piano,* PETER KAMNITZER, *violist.*

Patricia Neway to Direct Opera Workshop

The Neighborhood Playhouse School of the Theatre (New York City) has announced plans for an opera workship to open June 18 and continue to July 31. The workshop will be under the personal direction of Patricia Neway, who created the role of Magda in Gian-Carlo Menotti's *The Consul.* Miss Neway has starred with the New York City Opera Company and with the Opera Comique in Paris.

Peabody Director Engaged For Summer Concerts

Reginald Stewart, Director of Baltimore's Peabody Conservatory of Music, has been engaged for a number of guest conducting appearances this summer in widely separated corners of the globe. In early July he conducts the Philharmonia Orchestra in Festival Hall, London, with Benno Moiseiwitsch as soloist. Then he returns for three concerts at the Stratford Festival, after which he goes to Geneva to conduct the Suisse-Romande, and then to Athens, Greece, for a return engagement with the Philharmonic Orchestra.

Podolsky Summer Workshops

Leo Podolsky, well-known pianist and teacher, has scheduled a full summer of piano workshops throughout the country. He will be in Collegeboro, Ga., June 7-9; Houston, Texas, June 11-15; Banner Elk, N. C., June 18-22; New York City, June 25-29; Duluth, Minn., July 5-7; Jackson, Miss., July 9-11; Los Angeles, July 16-28; Chicago, July 30 to Aug. 3. Composers Berenice Bentley, Radie Britain, Gerre Bowers, Elliot Griffis, Hal Perrin, Mana-Zucca, Ada Richter, Marie Seuel-Holst, Everett Stevens and others will play-discuss their works. Mr. Podolsky was recently the guest educator in three topics for the Silver Convention of the Ontario Registered MTA in Ottawa, Canada.

Eugene List Joins Eastman Summer Faculty

Eugene List, distinguished American pianist, has been added to the faculty of the Eastman School of Music summer session. Dr. Allen T. McHose, director of the summer session, has announced that Mr. List will take over the students formerly assigned to Cecile Genhart, who will be in Europe for the summer. These students are mainly candidates for the degree of doctor of musical arts and other advanced students. Mr. List will also give a recital in Kilbourn Hall in connection with the summer session.

The Eastman School summer session will run from June 25 to August 3 and will present a number of new features. One of these is a plan to permit talented young students to begin college level study at the end of their junior year in high school, and thus complete their work for the bachelor of music degree in two summer sessions and three regular academic years. The plan was worked out by Dr. McHose and Dr. Howard Hanson, director of the Eastman School. It has been approved by the New York State Board of Regents and is believed to be the first of its kind in the country.

Music Education Films Available

Two of a series of thirteen 30-minute films called "Let's Go To Musicland" were recently previewed in New York City. This series, produced by the University of Oklahoma, features Dr. Merle Montgomery as she teaches five children the fundamentals of music, then invites them to hear a musical surprise. Most of the surprises were furnished by members of the University School of Music faculty, with the cooperation of Harrison Kerr, Dean of Fine Arts.

Each film follows the pattern of 15 minutes of instruction in fundamentals, such as the function of the lines and spaces, placing notes on the staff, etc., with the rest of the time devoted to a historical concert. The series is based on Dr. Montgomery's *Music Theory Papers* (published by Carl Fischer, Inc.). Whether the series is used in the classroom, or on television, it is certain to make a contribution in the field of music education.

COLLEGE PRODUCTIONS

Opera

■ The Hartt Opera-Theater in Hartford, Conn., has scheduled two world premieres in a double-billed performance in four productions on May 9-12 at the Burns School auditorium in Hartford. *Miranda and the Dark Young Man,* written by Elie Siegmeister, noted American composer, with text by Edward Eager, is to be premiered along with Arnold Franchetti's *Game of Cards.* The Siegmeister opera will replace the previously announced *Love of Three Oranges* by Prokofieff. Arnold Franchetti, a member of Hartt's composition faculty, has based his opera upon his own personal experiences during World War II. The librettist is Max Weber. Dr. Moshe Paranov, director of the Julius Hartt Foundation, will be the conductor.

■ *The Necklace,* an opera by Wayne Bohrnstedt of the Reldands University Music Faculty, recently received its premiere at the California school. The production was directed by Miss Edrie Sellick. Lucile Marsh was the librettist.

■ Josef Marais' delightful folk-opera of adventures with adversity, *Tony Beaver,* was performed four times (Mar. 17 and 18) at the new Schoenberg Hall of UCLA (Los Angeles). The opera was produced by Dr. Jan Popper and his Opera Workshop, and was well received.

■ The Opera Workshop of the Eastman School of Music of the University of Rochester staged its first large-

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Principals in Eastman School's Opera Workshop production of Cosi fan tutte. ***Left to right:*** NICHOLAS DI VIRGILIO, JR., EDWARD HANKENSEN, JACQUELINE MAILLOUX, *and* JOHN PECK.

scale production of the season in the Eastman Theater recently. The opera was Mozart's *Cosi fan Tutte,* and the director was Leonard Treash, head of the Workshop. The Eastman School Symphony was in the pit, and Dr. Herman Genhart of the faculty conducted the two performances given on successive nights. Two different casts appeared.

Concerts

■ Allen C. Lannom, conductor of Boston University's Chapel Choir and a member of the music faculty, conducted a performance of Bach's B Minor Mass by the Boston University chorus, orchestra, and soloists on April 14. This was a feature of the University's first Festival of Religion and the Arts.

■ The Brooklyn College Chorus (Robert Hickok, conductor) will present its annual Spring Concert on Saturday evening, May 12. Two compositions of unusual interest will be performed: a Mass for chorus, soloists, and string orchestra by Marc-Antoine Charpentier, and the "Ode on St. Cecilia's Day" by Henry Purcell. The Charpentier Mass, edited by Mason Martens for this performance, will be performed for the first time in its entirety in this country.

■ Included on the final concert of the year by the University of Toronto Chorus and Orchestra was the rarely heard "Reincarnations" by Samuel Barber, based on the Irish poems of James Stephens.

■ Sir Thomas Beecham was guest conductor with the University of Illinois Chorus and Orchestra in two Mozart Festival concerts on April 24 and 26. The "Jupiter" and "Paris" Symphonies, the Divertimento, and a concert presentation of the second act of *Marriage of Figaro* were included on the programs.

■ The newly organized Chamber Band at Northwestern University gave its first public performance on April 5. Highlighting the event was the premiere performance of "Concertino for Alto Saxophone and Winds" with the composer, Cecil Leeson, as saxophone soloist. John P. Paynter, director of band organizations at Northwestern, formed the Chamber Band in 1955.

The Northwestern University Chamber Orchestra concert on April 17 featured music composed by Robert Delaney, winner of a Pulitzer Prize in composition and member of the Northwestern music school faculty. The 36-piece student orchestra played the first two movements of Delaney's Suite for Chamber Orchestra.

■ The focal attraction in the recent Eleventh Annual Music Festival at the University of Alabama was a full-scale performance of Bach's St. Matthew Passion. Participating in it were the University Choral Union, the University Symphony Orchestra, vocal soloists, and three visiting artists: Norma Heyde, soprano, of Ann Arbor, Michigan; Richard Rivers, baritone, of Huntington College faculty, Montgomery, Ala.; Jack McBride, baritone, of Bessemer, Alabama. Roland Johnson directed the performance.

■ The Queens College Orchestral Society celebrated its 10th anniversary with concerts on April 20th and 21st in Jamaica (New York City) High School Auditorium. Featured artists were the co-winners of the Annual Orchestra Society Award: Annette Rubin, pianist, and Howard Rosen, clarinetist. Miss Rubin played the Chopin Concerto No. 1, and Mr. Rosen the Mozart Clarinet Concerto. Both concerts were under the direction of Boris Swartz.

■ An orchestral concert was given by the Manhattan Orchestra on Mar. 13 in the Hubbard Auditorium of the school. Jonel Perlea conducted, this being his last school concert of the season before leaving for Europe.

The well-chosen program, consisting of three segments, included the Overture to *Der Freischütz* of Weber, Beethoven's Fourth Piano Concerto, and Hindemith's "Mathis der Maler" Symphony. Of these works the large, youthful orchestra under Mr. Perlea's masterful direction, gave a highly commendable and at times exciting all-round performance. It is seldom that one hears a school group approach so closely as this one to a level of orchestral professionalism.

The *Freischütz* Overture was played with precision and animation, and varying moods of the excerpts taken from the body of the opera were delightfully delineated. To the superb music of the Beethoven Concerto, a highly talented and well-poised young pianist, Robert Guralnik, gave a highly commendable reading of the solo portions, with splendid support on the part of the instrumentalists. Mr.

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Guralnik's technical command of sustained and cadenza execution, imagination, and general adaptability to the demands of the score provided an impressive feature of a successful evening. The three tone pieces of the Hindemith "Mathis de Maler," inspired by the paintings of the celebrated 16th-century painter Matthias Grünewald, were played with fine alternating effects and a warmth of pictorial color. L. C.

■ The Josef Lhevinne Scholarship Concert, Mar. 28 at the Juilliard School, by the New Art Quintet (Messrs. Lolya, flute; Neidich, clarinet; Kaplan, oboe; Newman, bassoon; and Chapin, French horn) opened with Ibert's elegant "Trois Pieces Breves" in an equally elegant interpretation. Then William Primrose, the world-renowned violist, assisted at the piano by David Stimer, played Hindemith's Sonata for viola and piano (1939) with exquisite musicianship and technical finesse. He surpassed himself in an encore, a Sonata by Vivaldi, realized for viola and piano by Dallapiccola, a piece of intrinsic beauty. After intermission Mack Harrell offered Five Songs (Op. 105) by Brahms. With his profound musicality he overcame certain purely vocal shortcomings and was enthusiastically applauded by the large audience.

As *pièce de résistance*, Rosina Lhevinne played, with the members of the New Art Wind Quintet, Mozart's Quintet for piano, oboe, clarinet, horn, and bassoon (K. 452). Greeted with a standing ovation, Mme. Lhevinne and her associates gave a faithful account of Mozart's enchanting work, eliciting a renewed ovation at the end of the performance from the audience. H. W. L.

■ In its first performance under the baton of Thomas F. Fabish, the DePaul University Concert band will offer its annual concert May 25 at 8:15 p.m. at Thorne Hall, Lake Shore Dr. and Superior St., Chicago. The concert will also include five selections by the 60-voice University Choir, conducted by Dr. Arthur C. Becker, Dean of the DePaul School of Music.

Fabish, prominent Midwest bandmaster and composer, was appointed to the DePaul faculty last September as director of bands. In addition to his duties at the University he is director of the St. Mel and Mt. Carmel high school bands and the All-Catholic High School Band of Chicago.

Schuman Guest Lecturer At Iowa State

William Schuman, Director of the Juilliard School of Music in New York City and noted American composer, was guest lecturer at the State University of Iowa on April 30, and the SUI Symphony Orchestra and Chorus will present a concert of his works on May 2. The program includes Schuman's "Circus" Overture, Symphony No. 3, Concerto for Piano and Small Orchestra, and the cantata "A Free Song."

Martino Joins New School Of Music Faculty

ALFREDO MARTINO

Announcement has been made by the New School of Music in Philadelphia, Pa., That Alfredo Martino, eminent New York City teacher of voice and author of the valuable treatise *Today's Singing*, has been appointed head of the Voice Department faculty. The splendid Curtis String Quartet, whose members were the motivating forces behind the school's founding, have established the values of exceptional instruction for string players, particularly in orchestral and ensemble playing. Mr. Martino hopes to achieve this level in the voice department.

Max Aronoff, Director of the New School of Music, is violinist of the Curtis four; his assistant is cellist Orlando Cole, with Jascha Brodsky, violinist, as student-faculty coordinator. On the faculty also is Enrique Serratos, violinist. Name instrumental artists, some of them members of the Philadelphia Orchestra, hold professor chairs in various faculty orchestral divisions. One of the chief motives leading to the founding of the School was the curious dearth of qualified orchestral personnel—a shortage that became an alarming threat to the survival of the great symphonic organizations of the country.

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Mr. Martino expressed his pleasure in this association with the New School of Music in this way: "I feel that a vocal department should be directed by an experienced voice teacher who knows the problems and hazards of singing," he said.

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Carnegie Tech Offers Dalcroze Training

As a result of requests from Pittsburgh parents, the Carnegie Tech Music Department has arranged a series of classes in Dalcroze Eurythmics for children. Instruction will be given by Mlle. Therese Collet, a member of the Music Department faculty and a graduate of the Institute Jacques Dalcroze de Paris. Mlle. Collet describes Dalcroze Eurythmics as "a method of education for rhythm and through rhythm."

STUDIO NOTES

■ On Sunday, Apr. 15, a musicale was given by the Sperber-Hopkins Studios in the Carl Fischer Sky Room. As on previous occasions, a high standard of singing and good musicianship was apparent. The program opened with three airs from "Elijah," sung in good oratorio style by Louis Shayman, Clinton Brown and David Schiff, followed by a group of Schubert songs by Anne Berner, soprano, and David Schiff, tenor. Opera was represented by the duet "Signor ne Principe" from *Rigoletto* and "Pari siamo" from the same opera, and arias from *The Magic Flute, La Forza del Destino, Romeo and Juliet* and *Tosca*. Next were two songs by De Falla sung by Alice Prescod with good understanding, and Leo Low's "A Din-Toire mit Gott," sung by Mr. Shayman with genuine intensity of feeling and ringing high tones.

Among the highlights of the program were two items from *Porgy and Bess*—"I've Got Plenty of Nothing," sung by Clinton Brown, and the duet "Bess, You Is My Woman Now," in which Mr. Brown was joined by Miss Prescod.

Herta Sperber assisted competently at the piano and a cordial audience attended.

■ Class and private lessons, lectures, and a series of recitals will highlight the Summer Master Class for pianists and teachers held at the Edwin Hughes Studios in New York City from July 2 to August 11. One full scholarship, to be decided in audition and not available to pianists already listed at the school, will be awarded. Auditions are to be scheduled for the first morning of class assembly.

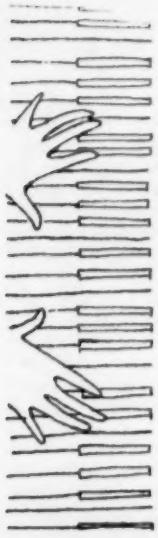
■ Summer activities for Alfred Mirovitch includle master classes and lectures in New York City, June 11-July 2, at the Mason & Hamlin Salon; a piano workshop, under the auspices of Southern Mississippi College at Hattiesburg, July 9-13; and a piano workship in Corpus Christi, Texas, sponsored by Kelly Music Company, July 17-19. The remainder of July and the month of August will be devoted to a master session in Mexico City under the direction of Mirovitch.

Ethel Peyser Phi Beta Adviser

Ethel Peyser, noted musicologist, has succeeded the late Dr. Marion Bauer as National Music Adviser of Phi Beta National Fraternity of Music and Speech. A member of Pi Omicron chapter, she has won critical acclaim and popular success as an author, lecturer, editor, radio artist, and music critic. Miss Peyser has served editorships for the New York *Herald Tribune* and for several national women's and children's magazines. At one time she was also a columnist for the *Musical Leader* magazine. She is the author of *The Book of Culture, How to Enjoy Music,* and *The House that Music Built.* In collaboration with her esteemed friend, Dr. Bauer, she has written *How Music Grew, Music Through the Ages,* and *How Opera Grew,* which has just been published.

Concordia Choir To Tour Norway

The Concordia College Choir, Moorhead, Minnesota, directed by Paul J. Christiansen, will make a concert tour of Norway beginning in June, 1958. The executive committee of the college board authorized Kurt J. Wycist, choir manager, to accept the invitation extended by the League of Norsemen (Nordmanns Forbundet) of Oslo, Norway. The same organization in Norway sponsored a concert tour by the College Band in 1935, and by the Concordia Choir in 1949.



UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Layne Stramler was soloist with the Kern Philharmonic Orchestra, March 18 and 19. She is a Paderewski Medal and Guild Diploma winner, and was entered in Guild Tournaments for eleven years by Ethel McManus Shaver of Bakersfield, California. She received the $100 scholarship check, and a music scholarship to the University of Washington for next year.

Tom Nichols, the Paderewski Medal winner from May Etts' studio, gave another recital in the Sky Room at Carl Fischer's in New York in February.

Stella Parrish, Guild chairman at Altus, Oklahoma, sent the impressive program of the Annual Multiple Piano Festival given by the MacDowell Club and Allied Arts Club, in which she conducted two numbers.

MARY ENICE TROY *(standing, right) of Wilmington, N. C., is shown with three of her pupils*—JEAN KIRKHAM, FERIBA BERRY *(both seated), and* JUANITA LOVE—*all of them winners of the Guild High School Diploma and college scholarships.*

MARTIN CANIN, *a student of Rosina Lhevinne and Guild Artist winner, recently signed a contract with the National Music League. He was piano soloist on April 11 at a private musicale in the home of Mr. and Mrs. Harry Sherman.*

Clarence Adler has returned from Greensboro, N. C., where he conducted the Music Educators sessions, April 20-26. While there, his pupil, Emily McLees (former graduate of Women's College in Greensboro), gave a recital on April 24, preceded by one in Anderson, S. C. Paulina Ruvinska, another Adler pupil who has given many New York recitals, gave a program at Alumni House, Greensboro, April 22, and at Elon College, April 23. She will give a program at The Lotus Club in New York on May 4. Other artist pupils of Dr. Adler's to give recitals at the Lotus Club are: Audrey Goodman, May 11; Donald Betts, May 18; Ludmilla Berkwic, May 25; Doris Pines, June 1.

Tully Moseley, who studied four years each with Guild members Olga Samaroff and Carl Friedberg, and is now presenting his own pupils in Guild Auditions, played the Rachmaninoff Theme and Variations with the Nutley (N. J.) Symphony April 19, Nicos Cambourakis conducting.

Bernice Frost, Mark Nevin, and Eric Steiner presented an interesting Forum discussion of "Problems in Teaching Notation" at the April meeting of the Associated Music Teachers League at Steinway Hall in New York City.

Alberta Grant, winner of the Irl Allison Gold Medal in 1953 while still a pupil of Arnetta Jones, is receiving her B.S. now from Manhattan School of Music, and won a part scholarship. Miss Jones has six candidates this year for Guild H.S. Diplomas.

Daniel Pollack, artist prizewinner in the Guild and pupil of Rosina Lhevinne, played at the Polish Arts Club in Newark, N. J., and is engaged for TV appearances later in the season.

The Johan Franco Cantata, "As the Prophets Foretold," will receive its premiere June 3 at the New York Avenue Presbyterian Church in Washington, D. C., directed by Stephen Prussing.

Ellen Graham, Guild prizewinning pupil of Frederic Libke, played the Grieg Concerto March 8 with the Oklahoma City Symphony, Guy Fraser Harrison conducting. This is her second performance with the symphony. Next month she will give a program at the State Convention of Texas Federation of Music Clubs in Dallas.

George Brant, pupil of Gertrude Noll, played for the Bergen County MTA on March 11.

Joyce Dickson, for seven years a pupil of Mrs. Ray Robosson of Detroit, a Guild H.S. and medal winner, was soloist with the College-Civic Orchestra in Ypsilanti, Michigan, in March.

Nancy Bohl, Guild pupil of Esther Vance, played the Mendelssohn G Minor Concerto with the Colorado Springs Orchestra in March.

Alice Hackett of Fort Dodge, Iowa, presented 36 pupils in a series of all-Mozart recitals at the Methodist Church in March.

Carol Joenson, pupil of Mrs. J. F. Barnes, played her own compositions on King TV in Seattle, March 2.

The piano portions of the Young Artist Series given by the Omaha MTA Feb. 19 at the beautiful Joslyn Art Museum were performed by Kathryn Sutton and Tom Hennig, both from the studios of Alice and Cecil Berryman.

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THE DANCE

By ROSALYN KROKOVER

■ Ballet Theatre opened a three-week season at the Metropolitan Opera House on April 17. Personnel and repertoire were, in the main, familiar, though there were, of course, some new ballets and revivals; and a few familiar faces were missing. Two of the company's former mainstays, Alicia Alonso and Igor Youskevitch, were absent. Among the leading dancers were Nora Kaye, John Kriza, Rosella Hightower, Erik Bruhn, Hugh Laing, Lupe Serrano, Ruth Ann Koesun, Eric Braun, Sonia Arova, Scott Douglas, and Harold Lang.

Some interest was attached to the appearance of Rosella Hightower, after her triumphs with the De Quevas company in France. On opening night she was seen in *Theme and Variations*, and left a somewhat negative impression. She appeared rather tired, nor did she impress as a Balanchine specialist. In subsequent ballets she warmed up a bit. Though not a very warm dancer, she is a strong technician with a clear line and a good quality of decisiveness. Of the other ballerinas, Kaye was dancing brilliantly, and Lupe Serrano's work indicated that in a few years she may be one of the best dancers in the country.

Somewhat breaking precedent, Ballet Theatre opened its season not with its traditional *Les Sylphides*, but with *Theme and Variations*. *Pillar of Fire*, *Caprichos*, and *Graduation Ball* rounded out the program. The first of the season's novelties, on April 18, was *Offenbach in the Underworld*, or *Le Bar de Cancan*, a long (about 40-minute) work that Antony Tudor set to Offenbach melodies. It is a cross between a plotless and a dramatic ballet. No great effort has been made to supply a story line, but at the same time there are contrapuntal shreds of action—flirtations, a fight, relations among three couples—that supply a continuity.

Tudor has tried for, and achieved, a Toulouse-Lautrec atmosphere. In this he has been helped by the atmospheric scenery and costumes by Rene Bouche. The ballet is perhaps a little too long for its content, but it is full of brilliant ideas. A more unbuttoned performance would have helped. Many of the dancers were absolutely prim, even in a rowdy cancan. Perhaps they were as yet not too familiar with the choreography. In any event, this is an amusing, handsomely designed piece of fluff. Leading dancers in the presentation were Marlene Rizzo, Hugh Laing, Ruth Ann Koesun, John Kriza, Nora Kaye, Lupe Serrano and Scott Douglas.

■ Tudor's *Undertow*, missing for some years, was revived on April 19. The revival featured some cuts, especially in the final scene, which ended a bit abruptly. The ballet remains a masterpiece. It is Tudor's most unpleasant work, and probably his strongest—a shockingly Freudian study of an impotent man who kills during his first sexual experience. Despite the symbolism that runs wild throughout the ballet, its outlines are clear enough. Tudor has expressed that symbolism in terms of pure dance and pure movement. It is an amazing tour de force.

Among the dancers were Hugh Laing, Rosella Hightower, Lupe Serrano, Ruth Ann Koesun, Audre Deckmann, Leslie Franzos, Vernon Lusby, and Barbara Lloyd. Most of these had never previously appeared in this ballet. Nevertheless the performance gave the feeling that the work had constantly been in the repertoire.

■ Of the three novelties presented by the New York City Ballet during its spring season, Todd Bolender's *The Still Point* was by far the most impressive. It uses the first three movements of the Debussy String Quartet (blown up for string orchestra) for the background of the ballet, which concerns a woman rejected by both sexes, lost in loneliness and despair. All is resolved, at the end, by the appearance of a man who gives her the love and understanding she had sought. Bolender's idiom draws impartially from Tudor and Balanchine; but he is more than a mere eclectic, and his own personality comes through. He is a sensitive and imaginative choreographer, and a very lyrical one. Melissa Hayden, who dances the leading role, gave perhaps the most moving performance of her career; and Jacques d'Amboise, as her lover, also seemed to add a new dimension of thoughtfulness and lyricism to his work.

Jerome Robbins' new ballet, *Concert*, was subtitled "A Charade in One Act." He has attempted to explore the mental pictures of listeners at a concert. For this he has taken piano music by Chopin and has mangled it. The ballet, if *Concert* can be called that, degenerates into a series of musical comedy gags from which it never recovers. *Allegro Brillante*, Balanchine's contribution to the season, is set to the single movement of Tchaikovsky's unfinished Piano Concerto No. 3. What Balanchine has created for it is stylistically closer to *Serenade* than *Ballet Imperial* or *Theme and Variations*. It is a classic ballet, plotless, arranged in logical and smooth-flowing patterns. It was created for Maria Tallchief and Nicholas Magallanes, assisted by four couples. Especially memorable was the softness and plastic quality Tallchief brought to her dancing—a new and pleasant development in her ever-growing artistry.

RADIO & TV

By HENRY W. LEVINGER

LEFT: *Cauchon* (HUGH THOMPSON) *and Joan* (ELAINE MALBIN) *come to grips.* RIGHT: *Some of the singers who will appear with the NBC Opera Company in its 50-city tour next fall are shown with general manager Chandler Cowles. Frances Bible, Edith Evans, Adelaide Bishop, and Elaine Malbin (l to r) were introduced on the air by Mr. Cowles following the telecast of* The Trial at Rouen.

NBC-TV Premieres Dello Joio's *The Trial at Rouen*

As its last production of this season the NBC-TV Opera theatre added a proud new achievement to its already long list. The premiere of an American opera would be a meritorious feat under any circumstances, but the quality of this performance, the deep devotion of every participant, and the excellence of the technical solution of problems of particular difficulty made this effort one of the stellar achievements of this ambitious and successful organization.

Norman Dello Joio's opera *The Trial at Rouen* has a long history. The composer first wrote a *Saint Joan* opera which was produced many years ago at Sarah Lawrence College, where at that time he was a member of the faculty. The musical elements of this opera he then used in a symphony of the same title, which was first performed in Louisville. For the present opera, the composer wrote his own libretto, limiting himself to the trial at Rouen and the final phases of the maiden's life, her conflict with the church and her passionate belief in her Saviour. Omitted were all elements of patriotism, her love for France and for the king she crowned. Thus, the libretto becomes a human story of faith, the faith of the simple-minded but believing country girl who has visions, believes in them, and pays for her belief with her life.

Mr. Dello Joio has written the story in a simple language which in its simplicity is moving and by its inner tension dramatic. But, did he write an opera? Here we must express doubts. The story of the Maiden of Orleans is a legend of moving impact, but its power comes from a human appeal which in the present version is not always present. Dello Joio's Joan is more the incarnation of a principle, a religious fervor and creed, than a living person. The action is almost entirely the conflict of an institution, the church, against a person, Joan. The institution, of course, is the victor. Bernard Shaw in his drama, Schiller in his tragedy have essayed to conquer this story. Shaw was victorious, for he made Joan a human being who loved her fellowmen, and was even infatuated by the Dauphin she served. In Schiller's poem the element of eros is introduced in several aspects.

We have several operas—none of them in the repertoire of today's operatic institutions—which were based on Schiller's drama. Verdi wrote a *Joan of Arc;* so did Tchaikovsky. Should the effectiveness of the story be based on its rather limited human appeal, or on a too pronounced glorification of the Maiden as the interpreter of "heavenly voices"? Opera is most effective when it deals with the human problem of love. That is why *Tosca* is a good opera, or *Bohème,* or *Pagliacci,* or *Rosenkavalier.* The old story of boy meets girl, with its ramifications of jealousy, hatred, forgiveness, and sacrifice, are good operatic subjects. It needs the genius of Wagner to make a semi-religious subject like *Parsifal* palatable; or the talent of a Paul Claudel, who wrote for Honegger the lovely libretto for *Saint Joan at the Stake,* a work which, although given on the operatic stage, shows to best advantage when performed as an oratorio. It may be that Mr. Dello Joio's latest version of the legend would benefit from oratorio presentation.

His music is the work of a competent and imaginative composer, but it lacks the dramatic punch indispensable on the operatic stage. His melodic invention is expert, in the monologues of the Bishop of Beauvais, of Joan, and in the magnificently conceived choral scenes. But the dramatic climax, when Joan recants her confession after hearing her inner voices—an episode which is treated by the composer with too much economy—finds her speaking instead of singing her final decision. What should have been the dramatic climax in a musical sense becomes mostly the high point of a drama—*sans* music. Although in the final scene—Joan, at the stake, surrounded by searing flames—the heroine cries out to her Saviour, the final peroration is left to the orchestra.

Despite these shortcomings, the performance was a stunning achievement. Elaine Malbin in the title role was superb, surmounting the difficulties of the part with apparent ease. Her counterpart, Bishop of Beauvais, found a convincing impersonation in Hugh Thompson. Chester Watson was excellent as Joan's sympathetic jailor. The ensemble of the Inquisitors—Messrs. Barry, Monachino, Norbert, Smith, Wolff, and Worden—added impressively to the excellence of the production, as did the Heavenly Voices sung by Doren Driscoll, Carole O'Hara, and Francis Page. Special praise was merited by the chorus. Treated with individuality by the composer as well as the stage director, this ensemble did itself proud in the performance of a difficult assignment. Beautiful were the settings by Trew Hocker, superb the stage direction of Kirk Browning, and most successful the musical direction of Peter Herman Adler, guiding musical spirit of the organization. He and Samuel Chotzinoff, producer, can be as proud of this distinguished closing event as of all the others throughout the season.

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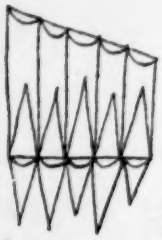

GENERAL REVIEWS

Frederick Werlé

Piano Teaching Material

■ With the vast amount of piano teaching material being published these days, the teacher is often faced with the problem of spending many hours combing through stacks of publications before finding material that is both interesting and pedagogically useful. To provide such material, the *Clayton F. Summy Co.* in Chicago has just brought out the following outstanding collections:

"CONTEMPORARY PIANO LITERATURE"—selected and correlated by Frances Clark with texts and editing by Louise Goss. This is a series of six books devoted to the smaller piano pieces written by well-known contemporary composers. Each volume is further enhanced by an engraving of the composer together with a short biographical sketch. Book one, for example, contains pieces by Tcherepnin, Kabalevsky, Tansman, and Elie Siegmeister. Many of the pieces in these volumes were written on commission for the Frances Clark Library for Piano Students. The collection offers an excellent opportunity to familiarize the young student with original compositions by the better-known composers of our day. Price, $1.25.

"RECITAL PIECES": An unusual collection of fine recital pieces for the more advanced student, containing such works as Debussy's First Arabesque, Two Bagatelles of Tcherepnin, Three Fantastic Dances by Shostakovitch as well as eight other works. At $1.50 this is an excellent buy.

"RECREATIONS"—Six pieces for piano by Alexandre Tansman. This well-known contemporary composer has contributed many fine teaching pieces in recent years. His particular style is well suited to the student interested in contemporary sounds, which are always pleasing and unusual and never ugly or dry. The six pieces are delightful for recital use or just for the sheer enjoyment of playing. Although not too difficult, they require a moderately advanced student who is, above all, musical. Price, $1.25.

BERENICE BENSON BENTLEY —"A Second Album of Piano Solos." One seldom finds a collection in which all the pieces are of such good quality both melodically and harmonically. The pieces all have great charm and should appeal strongly to any student in the medium grades. Price, $1.25.

EVERETT STEVENS—"Album of Piano Solos." This album contains 13 short descriptive pieces which contain some novel harmonic effects and interesting pianistic patterns. It contains many technical features to suit the demands of the more progressive teacher. At the same time, the pieces are always melodious and interesting for the student. Price, $1.25.

MICHEL MICHELET — "Animal Etudes." This amusing Suite of short pieces with such titles as "Cuckoo," "Butterflies," "Turtle," "Kitchen," "Little Rooster," and "Pup," will naturally appeal to the young student interested in the animal kingdom and, at the same time, provides material to meet various technical problems. Price, $.75.

MOZART—Authentic Edition of four piano works prepared for the student by Oswald Jonas, musicologist, and Leo Podolsky, pianist and teacher. Every possible care has been taken in the preparation of this clearly printed edition in order to give the student, insofar as possible, the intention of the composer. The volume contains the Sonata in A Major (K. 331), Fantasy in D Minor (K. 397), Sonata in G Major (K. 283), and the Rondo in D Major (K. 485). Price, $1.50.

SONATINAS by Haydn, Clementi, Kuhlau and Beethoven—edited by Oswald Jonas. This collection contains some works which are unknown to many teachers, such as the Haydn Sonatinas, which are among his early works and were written first as chamber music. This is an excellent collection of six sonatinas for the student in the earlier grades, and is particularly interesting for the teacher who is looking for new material in the classic tradition. Price, $1.50.

New Mozart Publications for the Piano

■ MOZART: Sonatas and Fantasies for the Piano as prepared from the autographs and earliest printed sources by Nathan Broder and published by *Theodore Presser Co.* This outstanding volume, containing several works not found in other editions, is undoubtedly one of the most important to be issued in connection with the Mozart anniversary and is likely to become the standard edition of these works for student and teacher alike. In his preface, Mr. Broder lists all the sources for this monumental task together with a highly illuminating commentary on "The Appoggiaturas in Mozart's Sonatas and Fantasies." A facsimile of the first page of the autograph of the Sonata in A Minor and four plates of Mozart portraits further enhance the volume. Price, $5.00.

■ MOZART: Concert Rondo in D Major (K. 382) for Piano and Orchestra—edited by Michael Fisherman and published by *G. Schirmer, Inc.* Composed in 1782 as a replacement for the finale of his Concerto in D Major (K. 175), this delightful Rondo with variations makes a valuable teaching and recital piece either with two pianos or with orchestral accompaniment. The Rondo, which lasts only 10 minutes, was first published in 1879—96 years after it was composed! Price, $1.00 for the two-piano score; orchestral parts on rental.

SACRED VOCAL

Leon Carson

Choral

"PRAYER OF ST. FRANCIS," Helen C. Rockefeller. Galaxy Music Corp., New York City. $.15

A simple, large chordal and well-harmonized anthem, 5 pages in length, for 4-part (SATB) chorus of mixed voices set to the prayer text. Organ or piano accomp. (ad. lib). Vocal range and tessitura easy in all parts. Suitable for use by either small or large choir units in general or communion service. Interpretation markings intelligently indicated. Perf. time, 1½ min.

"MY HEART IS READY, O GOD," Sven Lekberg. Galaxy Music Corp., New York City. $.20

A strong anthem for 4-part (SATB) mixed voices; music set to text from Psalm 108. Rehearsal accomp. Anthem opens with the words of the title sung intermittently by the soprano and alto sections, the text being picked up by the combined tenor and bass sections, and then blending into complete 4-part (div. parts) singing. There is a mid-anthem impressive climax on the words "I will awake the dawn." A quasi-scherzando theme follows, concluding with full choir "Amen." There is an abundance of virile singing to be done, for which a large choir with well-balanced and trained sections is required. Tessitura normal. Suitable for general or festival service. 9 pages.

"LORD OF ALL BEING," Don Malin. C. C. Birchard & Co., Boston, Mass. $.20

A virile, solidly constructed anthem

for 4-part (SATB) mixed voices, set to familiar text of Oliver Wendell Holmes. Strong organ accomp. No incidental soli; vocal tessitura easy. Suitable for general or festival service. Perf. time 3 min., 15 sec. 8 pages.

"THE SECOND BELFRY BOOK," Comp. and Arr., by Katherine K. Davis. Remick Music Corp., New York City. $.85

The "Second Belfry Book,' like the First, contains 2-part music for Junior Choirs. All the numbers, except those with descant, may be sung in unison instead of 2 parts whenever necessary. The sources of the music are found in traditional songs and carols, chorales, hymn tunes, and some music originally intended for solo voice which lends itself to choral arrangement. Some of the texts are traditional, others news. Collection contains 31 selections by Handel, Wilkes, Bach, Schubert, Gastoldi, and others. Vocal tessitura normal for voices of junior singers. There also is a complete index of subjects and their suitability for special occasions. 43 pages of music.

"GOD BE IN MY HEAD," Joseph Roff. Boosey & Hawkes, New York City. $.16

A short, 3-page anthem for 4-part (SATB) mixed chorus, with organ or piano accomp., ad lib. Text from the Sarum Primer (1558). The music is well harmonized in simple, almost hymnlike fashion, melodious, and creates a generally quiet, reverent atmosphere. Suitable for general or communion service. Easy vocal tessitura.

Solo

"PSALM 23," George Rochberg. Theodore Presser Company, Bryn Mawr, Pa. $.20

A rather lengthy and somewhat difficult anthem for 4-part (SATB) mixed chorus. To be sung a cappella; rehearsal accomp. Hebrew and English text. The Hebrew transliteration by A. L. Ringer; English version by the composer. Requires a well-schooled singing chorus to achieve effective results. Range and tessitura generally normal. A musicianly and sensitive setting to the text. 8 pages.

"O, THAT I KNEW WHERE I MIGHT FIND HIM," Alec Rowley. Boosey & Hawkes, New York City. $.75

An impressive solo for medium high (G to G) voice (G Major), with text from the Bible. Music is not difficult; tessitura is easy. Piano accomp. Suitable for general use. 4 pages.

"MY GOD HATH SENT HIS ANGEL," Katherine K. Davis. Galaxy Music Corp., New York City. $.60

An unusual solo for medium-high voice (D to G), including quasi-recit. and air in the portrayal of Daniel in the lions' den. Text from Daniel VI. The combination of music and textual line is descriptive and atmospheric, bringing into striking climax the words "For He is the living God." Vocal tessitura easy. Suitable for general service. 5 pages.

SECULAR VOCAL

Leon Carson

Choral

"REQUIEM," Norman Stone. Boosey & Hawkes, New York City. $.20

An excellent motet for 4-part (TTBB) male voices, with a straightforward 4/4 tempo. To be sung a cappella; rehearsal accomp. An attractive, serious setting to the well-known words of Robert Louis Stevenson. Tessitura normal. 4 pages.

"TIME," David Kozinski. Elkan-Vogel Co., Inc., Philadelphia, Pa. $.22

A broad, rather fast-moving and not-too-easy piece for 4-part (SATB) mixed chorus, with piano accomp. Poem by Shelley. The over-all musical structure is strong and offers splendid opportunity for interpretative effectiveness by competent chorus. Vocal tessitura generally normal. 5 pages.

"MODEST LOVE," Wolf-Barnard. Clayton F. Summy Co., Chicago, Ill. $.20

Parke S. Barnard has arranged this original and charming song of Hugo Wolf, for 3-part(SSA) treble voices. The light, airy text portraying a young girl in love and approaching marriage is anonymous and has been translated into English by the arranger. The music is of a happy nature. The interpretation requires flexible vocal treatment. Tessitura easy. 5 pages.

"I TOOTED A HORN," John Leo Lewis. Theodore Presser Company, Bryn Mawr, Pa. $.20

A clever, humorous, lightly moving 4-part(SATB) song appropriate for collegiate or other glee club use. The unsuccessful, lighthearted attempts of a young amateur to become efficient in the art of music are delightfully portrayed by the text of Marion James, ending with the words "Enough is enough." Three verses. Piano accomp. Easy tessitura. 7 pages.

"MORE TUNES FOR TEENS," Comp. & Arr. by Rufus Wheeler and Elie Siegmeister. Theodore Presser Company, Bryn Mawr, Pa. $1

This is another "second" book written for teen-aged mixed choirs. The songs are arranged for 4-part(SATB) choral work, with the voice range particularly adaptable to junior high voices. Tessitura is normal. This collection, consisting of 24 songs, contains new arrangements of old compositions, as well as fresh material of equal interest. 36 pages of music.

Solo

"THE NIGHTINGALE," Ned Rorem. Boosey & Hawkes, New York City. $.75

A charming, medium voice (C-sharp to F-sharp) song that ripples along in rapid tempo, and with delicate, supple air. The quaint text dates back to approximately 1500. The piano accompaniment, while idiomatically unique, is well integrated with the vocal line. Good musical imagination on the singer's part is necessary to complete effectiveness. Vocal tessitura easy. 4 pages. Suitable for recital.

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FESTIVALS

(*Continued from page* 7)

IRELAND

Cork: INTERNATIONAL CHORAL FESTIVAL. May 16-20.

Dublin: AN TOSTAL. May 6-21. Irish song, music, and dance festival.

Elton: IRISH DANCING, MUSIC FESTIVAL. June 29.

HOLLAND

Holland: FESTIVAL. June 15-July 15. Orchestral and choral concerts, opera, chamber music, ballet, drama.

ITALY

Florence: MAY MUSIC FESTIVAL. May 2-June 30. Program to be announced.

Ravello: June 15-30. Wagnerian concerts.

NORWAY

Bergen: BERGEN FESTIVAL. May 25-June 7. BBC Symphony and soloists.

SPAIN

Granada: MUSIC AND DANCE FESTIVAL. June 20-July 2. Gieseking, Menuhin, and Segovia.

SWEDEN

Stockholm: WORLD MUSIC FESTIVAL. June 3-10. International Society for Contemporary Music.

STOCKHOLM FESTIVAL. June 3-13. Opera, ballet, music.

SWITZERLAND

Geneva: INTERNATIONAL COMPETITION FOR MUSICAL PERFORMERS. Sept. 15-Oct. 8.

Zurich: ZURICH FESTIVAL. June 1-30. Featuring music of Mozart.

Lucerne: INTERNATIONAL FESTIVAL OF MUSIC. Aug. 15-Sept. 8.

NYSTA

(*Continued from page* 8)

great hardship on teachers not on relief. Again the Association joined forces with other teacher organizations and succeeded through a vigorous campaign against these abuses in eliminating the greater part of them.

The social side was not neglected. In addition to the annual dinners begun in 1933, there was held, for five years (1935-40), an annual frolic called "High Jinx," consisting of short sketches, acts, and satires written and acted by the members. As anyone who attended these affairs will tell you, they were great fun, and even today recollection of them among old-timers is good for a laugh. From 1939 to 1946 opera classes conducted by outstanding teachers constituted one of the Association's most important undertakings, and a number of operatic performances of high merit were presented. During the war our organization made many contributions to various activities, culminating in the presentation of a field ambulance to the Army. The "Song Marts," held for several years, from 1943 on, proved interesting and stimulating. Programs of songs composed by members of the Association, and displays by publishers of songs in their vocal catalogs, were the features of these marts. In 1944, the Association acted with the American Academy of Teachers of Singing and the Chicago Singing Teachers Guild to found a national organization to which was given our Association's original name—National Association of Teachers of Singing. The foregoing achievements are only a few of those which can be credited to our organization, but they will suffice to justify pride in our record.

In passing, we might compare the present with the past as regards the discussion of voice and voice teaching. The first attempt at such discussion, as previously related, ended in an uproar and an immediate end to the undertaking. Today, the *Discussion Group* is in its fourth year of amicable existence. One wonders whether they were made of sterner stuff in those days, more outspoken, more willing to fight for their ideas. Have we today become less vigorous, or are we simply more tolerant, more mature? Well, decide for yourselves.

Mention must be made of at least some of the distinguished persons who have addressed us at either our monthly meetings or our annual dinners: John Erskine, Ruth St. Denis, Jonas Lie, Mary Garden, Olin Downes, Richard Hageman, Martha Graham, Carl Carmer, Olga Samaroff, Douglas Moore, Newbold Morris, Sigmund Spaeth, Maggie Teyte, Paul Henry Lang, Edward Johnson, Giuseppi De Luca, Virgil Thomson, Charles Wakefield Cadman, Frieda Hempel, Alexander Kipnis, Robert Russell Bennett, Max Rudolph, Theodore Steinway. Truly a representative as well as a distinguished list.

An anniversay season is a time in which to plan for the future as well as to recall the past. As we enter the second fifty years, there must be a deep and keen appreciation of the opportunities and responsibilities which lie before us and a like determination to measure up to them. Let us for a moment envision an occasion such as this one, fifty years hence, and then let us—the entire membership of the Association, we who are charged with starting our organization off on its second half century—determine to do so in such a way that some speaker on that occasion of the celebration of the 100th anniversary can and will say that we too possessed the spirit of the founders—a spirit of self-forgetfulness, of self-analysis, of self-criticism, of cooperation, of service, of devotion to high ideals in everything that pertains to our organization and to the profession at large. If this be our spirit, then, judging by the past which in large part has been governed by such a spirit, we can look forward with confidence to the future of the New York Singing Teachers Association.

SEEFRIED

(*Continued from page* 17)

HUNTER COLLEGE

Irmgard Seefried, Mar. 24, E—In this her only New York recital, which was devoted to songs by Robert Schumann and Hugo Wolf, Mme. Seefried confirmed that she is one of our leading interpreters of the art song. The multicolored hues she is able to elicit from her voice, her deep understanding of the poet's word and its translation into musical equivalents make her interpretations unique experiences. When she sings "Der Nussbaum" by Schumann, especially to Paul Ulanowsky's masterly pianistic support, the entire world of German romantic feeling is revived. The grandeur of the four songs from the "Spanische Liederbuch" by Wolf were projected with devotional impact and richness of expression, while the seven songs from the "Italienischen Liederbuch" of the same composer had all the charm, wit, and capriciousness innate in these gem-like compositions. H. W. L.

OTHER CONCERTS

Anna Russell, concert comedienne, Town Hall, Mar. 18, E.

Composers Group of New York, Carnegie Recital Hall, Mar. 19, E.

National Orchestral Assn., Carnegie Hall, Mar. 20, E.

Jean Hoerner, pianist, Town Hall, Mar. 21, E.

Joseph Locke, tenor, Carnegie Hall, Mar. 23, E.

Colby College Concert Choir, Town Hall, Mar. 24, A.

Robert Dean, baritone, Carnegie Recital Hall, Mar. 24, A.

Katherine Seamen, soprano, Carnegie Recital Hall, Mar. 27, E.

Contemporary Woodwind Quintet, Carnegie Hall, Apr. 2, E.

Charles Davis, tenor, Town Hall, Apr. 3, E.

Joseph Wolman, pianist, Carnegie Recital Hall, Apr. 7, A.

Wilhelm Backhaus, pianist, Carnegie Hall, Apr. 11, E.

NEW YORK NOTES . . . . . .

A gala program has been announced for May 27th at Town Hall to honor three anniversaries for Professor **Victor Stott,** formerly leading baritone in major European opera houses. Assisted by artists who have been or still are under his stage and vocal guidance, Dr. Stott will celebrate 35 years as a stage performer, 25 years as a professor of singing, and 10 years as a teacher in New York City. Excerpts from Mendelssohn's "Elijah" and a first American performance of Mozart's unfinished opera "L'Oca del Cairo" will be featured, Dr. Stott appearing in both. A varied list of songs and arias will be performed by a group of 12 soloists and a chorus, with duo-piano and organ accompaniments. . . . **Jean Morel** has been engaged to conduct at the Met next season. One of his assignments is an opera never before given at the Met, Offenbach's "La Perichole." . . . The **Brooklyn Academy of Music** announces the following roster of artists for its major concert series, beginning on Oct. 23: Cesare Siepi, the Carabinieri of Rome (symphonic band, 102 musicians, first U. S. tour), Jussi Bjoerling, Isaac Stern, Marian Anderson, Rubinstein, and Tebaldi.

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